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Cheney Depicts the Beauties of Both France and New England

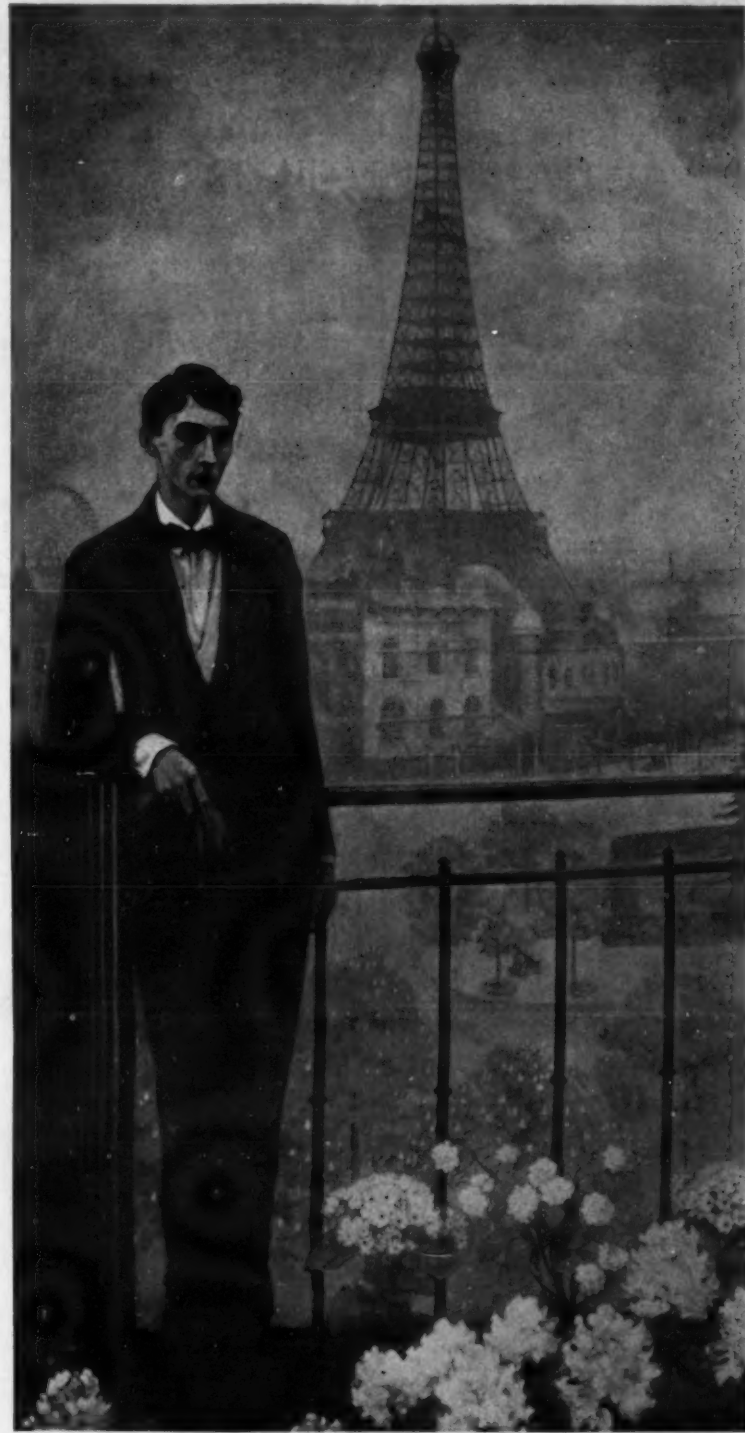


"CHARTRES"

Courtesy of the Babcock Galleries
One of the recent paintings by Mr. Cheney now on exhibition at the Babcock Galleries.

By RUSSELL CHENEY

Romaine Brooks Shows Portraits Here



"PORTRAIT OF JEAN COCTEAU"

By ROMAINE BROOKS

Courtesy of the Wildenstein Galleries
This portrait of the French poet and writer is by an American artist well known in Paris who is holding her first New York exhibition at the Wildenstein Galleries.

Detroit Institute Buys Four Old Masters at Castiglioni Art Sale

An Associated Press dispatch from Amsterdam says that art dealers from all over the world competed for rare

paintings in the collection of the Austrian financier, Herr Castiglioni. The Americans purchased the most valuable masterpieces. Representatives (Continued on page 9)

ART FROM CLARK'S COLLECTION IN SALE

Many Paintings, Including Old Masters, Not in Bequest to Corcoran Gallery, to Be Sold in January

A large portion of the celebrated art collection of the late Senator William A. Clark of Montana is to be sold at public sale in New York. The idea has prevailed that Senator Clark willed his entire collection to the Corcoran Gallery in Washington. This idea was strengthened by the recent announcement that the Corcoran Gallery had accepted the gift.

As a matter of fact, the terms of the will gave certain portions of the collection to the accepting Museum. However, a great number of paintings and other works of art, including many of the finest of the entire collection, have passed under the will to the senator's heirs. As Senator Clark's mansion at Fifth Ave. and 77th St., which housed these treasures, is not to be retained by the family, it has been decided to sell at public sale the portion of the collection retained by the heirs.

Announcement of the proposed sale was made yesterday by the attorneys for the estate, Messrs. Blackman, Pratt & Koehler, 61 Broadway. One hundred and twenty-five paintings are to be sold. These include a group of paintings by famous American artists, another group by the Barbizon men, a group by English painters of renown and another group by Dutch artists, together with a group by old masters.

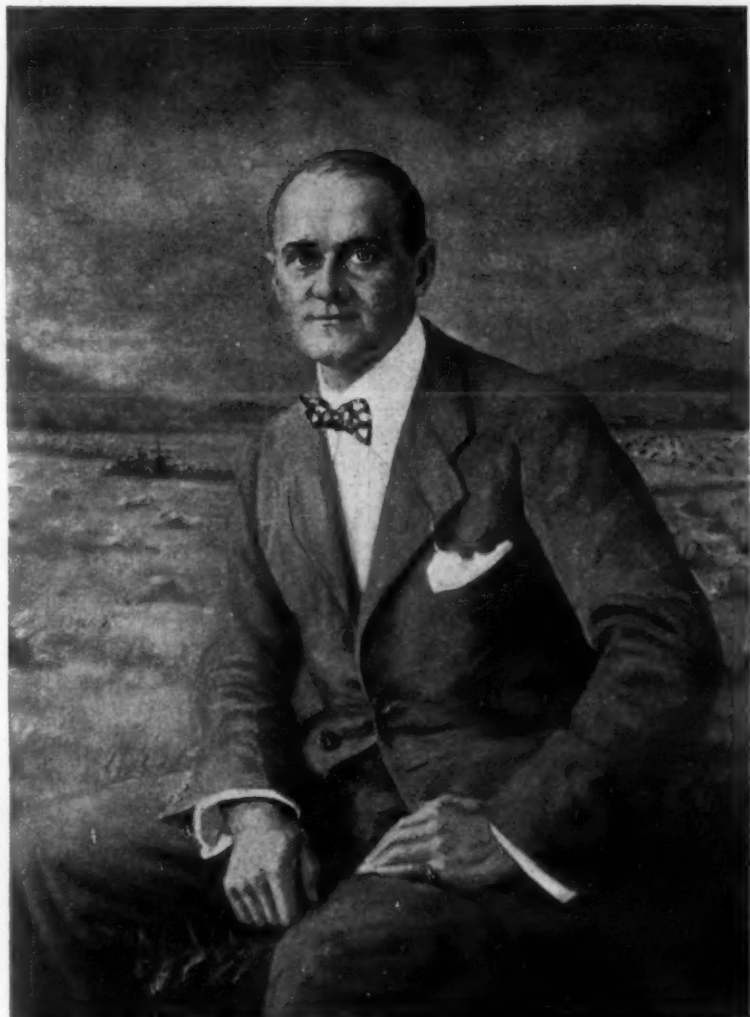
The American painters include Inness, Wyant, J. Francis Murphy, and a Whistler panel, "La Mère Gerard." The Frenchman Besnard is here with "The Cellist," and of the men of Barbizon there is Rousseau with a "Landscape" and "Feed the Ducks."

There are portraits by Lawrence and by Beechey there is "Elizabeth, daughter of Whitsted Keene, Esq.," by Rembrandt, "Woman with Fan" from the Sir Arthur Paget collection and there is a Titian, "Diana and her Nymphs at the Bath," and by Franz Francken "Belshazzar's Feast."

Besides these paintings there will be exhibited and sold drawings by old masters, furniture, fine rugs.

The sale is to be held by the American Art Association early in January.

Violet Wenner Portrays Western Magnate



"HAROLD F. MCCORMICK" By VIOLET BEATRICE WENNER

This portrait of Harold F. McCormick, president of the International Harvester Company, was painted in the Adirondacks, where Mr. McCormick spent the past summer. He is shown in a light gray suit, with the afterglow of an August sunset lighting the fields behind him. The Baroness Wenner, who has portrayed numerous well-known persons since she established herself in this country, is now holding an exhibition in the Dunbar Galleries, Chicago.

A Goya Discovered In Madrid Convent

His Painting of Saint Luis Gonzaga, An Interior Composition Finely Executed, Is Found in a Chapel

MADRID—A fine picture by Goya, which had hitherto escaped notice, has just been discovered in the chapel of the convent of Salesas Nuevas in Madrid. The subject is Saint Luis Gonzaga, full length, life size. The saint is represented standing beside a table.

It is one of Goya's most successful interior compositions. The light and shade is marvelous, as well as the general tone of the picture. It was probably painted at the same time as Goya's famous frescoes in the church of San Antonio, in Madrid, as the convent was founded in 1798 by Marchioness de Villena, and the picture was probably ordered at the same time.

The convent survived the vicissitudes of the Peninsular War, but it was taken over by the anti-clerical government of 1835, and all its furnishings were stored in the cellars of the university. When convents were again permitted in 1847, the Salesian nuns were reinstated, and all their goods and chattels, including this picture, restored to them. —E. T.

GRANT SHOWS VIEWS OF SHIPS AND SEA

His Latest Pictures, the Result of His Trip to Alaska, Are Stimulating and Vigorous—Other Exhibitions

By HELEN COMSTOCK

An advance view of Gordon Grant's most recent paintings of ships and the sea, which are to be seen at the Howard Young Galleries from Nov. 23 to Dec. 5, discloses the fact that his new work is by far the most stimulating and vigorous of anything he has yet shown.

Mr. Grant returned last summer from a voyage from San Francisco to Chignik on board the *Star of Alaska*, whose portrait is to be seen in "The Outward Bound," reproduced in this week's ART NEWS.

In the pictures which result from this renewal of his intimacy with the sea, he has worked with an increased enthusiasm. His latest pictures have an intensity of observation and a by-no-means unwelcome dramatic quality to give them a justifiable claim on the attention. These ships of his move, their sails are being raised or lowered or are strained in the wind with an actuality

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which does not distinguish the majority of ship pictures.

He is quite successful in his cloud effects, an instance being the "Mainsail Haul," with sails embrowned in the evening light standing sharply against the still luminous clouds. There is fine movement in "The Wind in Harness" and "The Coasters;" one likes also the air of these ships having weathered the elements and of bearing their burdens of commerce—they are not simply magnified ship models set in a mild sea.

As a painter of historical engagements of our navy, Mr. Grant comes to the fore with his rendering of the encounter of John Paul Jones with the *Scorpius*. Several seascapes are noteworthy, especially the "Sea Magic" with its circling gulls and a misty yellow-gray sky.

Birds to Please a Gunner

It is with distinct relief that one finds a subject treated pictorially from other than the "art" standpoint. Arthur Schneider paints birds as the gunner sees them and the fact that he has not essayed the imaginative but has concerned himself with observation puts things on a solid basis on which it is refreshing to rest after the insubstantial support offered by much that passes through the exhibition galleries. Mr. Schneider's oil paintings devoted to the wild fowl of Great South Bay are at the Max Williams Galleries until the end of the month.

The peculiarities of the flight of she'll-drake, plover, black duck, broadbills, snipe and yellow legs have been noted down at close range, as when the painter himself may have risen suddenly from his concealment among the descending birds, like his "Shooting from a Battery," "Flying Shell-drake," in which three birds fly low over the yellow reeds, is beautifully executed; the atmosphere of cold and mist is well done here, and also in the "Lost in the Fog."

Mr. Schneider came from Cleveland originally and studied in New York and Europe. After a sketching trip in France and Spain he lived in Morocco several years and received the signal honor of being made court painter to the Sultan of Morocco, Mulai Abdel Aziz. In recent years he has been spending his time studying the birds of Great South Bay.

The Turneys Exhibit

Winthrop Turney and Agnes M. Richmond (Mrs. Turney) are exhibiting together at the Holt Gallery until Nov. 30. A number of water colors by Mr. Turney are quite true to the color and atmosphere of the "Sunny South," which they portray. They are small in size and slight in subject—sunflowers in a cornfield, weeds of the roadside, or the little white meeting house of a country town.

His oil paintings have not the flexibility of the water colors but have qualities of depth and strength which give such a picture as "From a 64th Street Window" a claim to distinction.

Agnes Richmond is showing portraits in oil and portrait drawings. Her figures in an outdoor light are well depicted, and the portrait of "Dorothy C" who sits in a window high above a Manhattan panorama has its chief charm in the light that enfolds the figure.

Marines by Four Artists

Water colors of ships by Montague Dawson, English marine painter, are the most interesting part of the exhibition now on view at the Schwartz Galleries. His work combines vitality and accuracy, his knowledge of his subject having been gained by spending the greater part of his life among ships of all classes. His father was a captain in the English merchant marine and as a boy he was aided to his knowledge of ships and the painting of them by C. Napier Hemy, R. A. Engravings of several of Mr. Dawson's water colors have already been published.

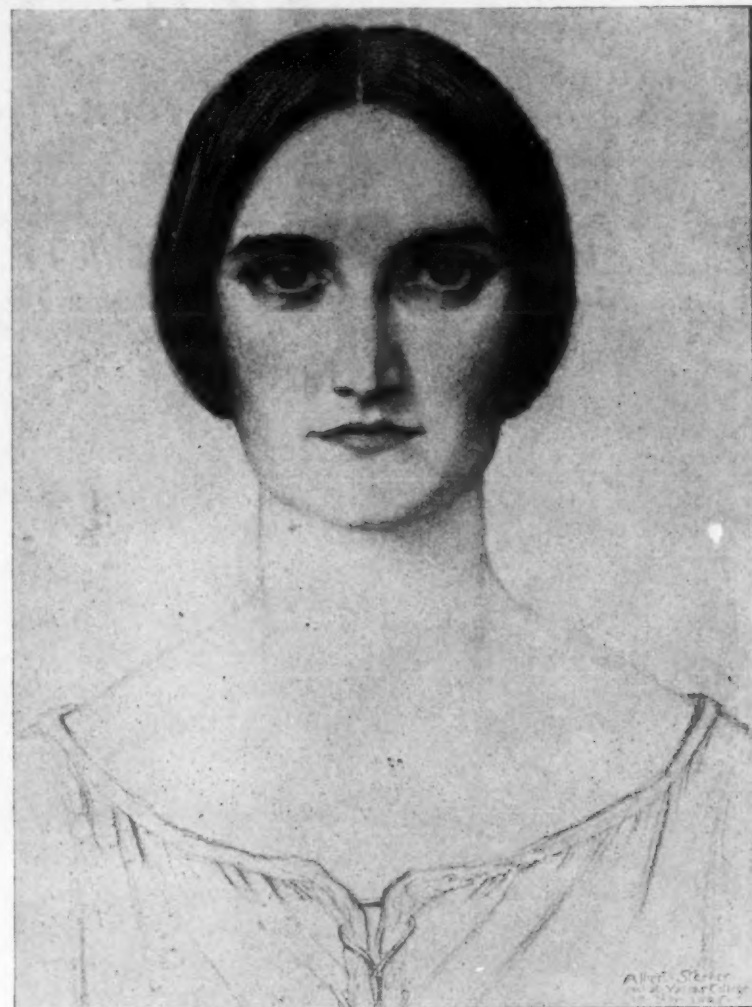
In the present group is to be found "The Clipper Lighting," which speeds over a brilliantly blue sea, and several pictures of races, such as the "Six-Meter Craft" and "Squally Weather."

Frank Vining Smith is represented at the same gallery by several large oils, among them a painting of the sunlight breaking through the clouds and edging the sails of a ship that rolls in a heavy sea. A big marine by Paul Dougherty and several paintings of ships by V. F. Porter complete the group.

To Encourage Primitive Arts

Two competitions for the Alfred C. Bosson co-operation-in-art prizes are announced by Corona Mundi, in collaboration with the Master Institute of United Arts. The competitions are to be based on primitive American sources, including any tribe or country of people who lived here prior to 1492, and will be in modern architectural design, and for tapestries. The prizes will be \$100, \$50 and \$25, and the contests will end Jan. 15.

One of Albert Sterner's Recent Portraits



Courtesy of the Grand Central Galleries

This portrait was executed by Albert Sterner, A. N. A., for the Grand Central Art Galleries. It is signed and dated at Vassar College, Nov. 10, 1925.

MISS DREIER SHOWS LEGER'S PAINTINGS

The Societe Anonyme Makes a Function of the Presentation of the Latest Pictures of the Modernist

By GUY EGLINGTON

Tempora mutantur. Societas sine Nomine non mutatur. Which means that though Marcel Duchamp, his Elegance, his Wit and his Isms, may desert us, the opening of the Societe Anonyme remains a function.

One's first impression is of elegance. A major elegance in the pictures. A minor elegance in the guests. In face of so distinguished a decorative scheme, I find it hard to believe that an audience as sophisticated as that of Monday night can really have been as puzzled as many of them professed. The phenomenon can only be ascribed to an effort of historical reconstruction, induced by a reading of Miss Dreier and Karl Einstein, calling up memories of Armory Days. Then there was a battle on. Enthusiasm swept bewilderment to one side. Now the battle is both lost and won. Bewilderment is as out of place as enthusiasm. Revolution having won its license, the burden of proof rests, as it should, on the individual revolutionary.

One may take it then that Leger is a decorator of genius, possesses, if nothing else, a sense of the wall. It took a great deal of coaxing to get any sign of life out of "La Ville," the largest of the compositions. "Le Déjeuner," too, remained comparatively cold. And from "Le Disque" I could get no response whatever.

The smaller canvases were more friendly. "Personnage dans un Jardin," reproduced in THE ART NEWS last week, sprang into animation in the person of the little woman in the right foreground. "Homme et Femme," more completely charged with life, displayed throughout an unexpected delicacy. A small still-life, barely a hand's breadth wide, encrusted in the centre of "Femme Couchée," glowed like a jewel. "Le Pont" and the Picassoesque "Composition No. 1, 1925" are so completely and architectonically conceived as to give the lie, since heat is the only driving force known, to the first sensation of coldness.

What lends Leger's pictures their peculiarly exciting quality is the fact that underneath their formidable architecture and struggling to be released is an undeniable urge to growth. What restrains them from completely satisfying the appetite they arouse is the fact that the architecture is rarely a logical outgrowth of that urge. In saddling itself with so

formidable a battery of forms, the mechanistic school has made it all but impossible to mobilise all at once. The means to expression takes precedence over the urge to expression and only too often stifles it. The painter is thus driven back on that most academic of devices, arrangement.

Crushed though it be and disrupted, however, the life is undeniably there. And if Leger can jump from the "Composition" of 1911 to that of 1925, or better, to that which appears to me by far the finest picture in the collection, the "Homme et Femme," he may yet have some jumps up his sleeve.

Bessie Lasky and Others

The other galleries at the Anderson are occupied by Bessie Lasky, wife of the motion picture magnate; Solotaroff and Will Simmons, the first with an engaging little exhibition of paintings, the second with more pretentious painted textiles, and the third with a group of water colors.

Biddle and Stadelmann

At the New Gallery are George Biddle, with a number of painting of Cuban subjects, and E. F. Stadelmann, fresh from Europe.

Biddle's show interested me from the evident ease he has acquired since his last exhibition at the Anderson Galleries. Then he had just returned from Tahiti, where the color diet had been just a little too strong for his digestion. Raw hunks of color that were far from pleasant lay around in his pictures. In the Cuban series he has gone slower, toning down the rarity of his color by judicious mixture.

Stadelmann's strong point is his evident sensibility to color and line. His circus characters are finely and at the same time dramatically presented. A still life has opulence. The "Bohemian Forest" the richness of light filtered through leaves. The pity is that he is at present content to concentrate on the central figure, letting the rest of the canvas serve as foil. The result is that several of his clowns are drowned in the surrounding mud. Why not make the whole canvas sing, Mr. Stadelmann?

Spinola Shows a Collection

At 16 West 54th St. the Marquis Ugo Spinola has a collection of furniture and decorative pictures, which is well worth visiting. The marquis is evidently a Venetian, for the majority of his things bear the Venice imprint. Of the pictures I noticed especially two XVIIIth century paintings on glass, in the manner of Pietro Longhi. Of the furniture very lovely canapes, writing desks, and toilette tables. There is also a collection of tapestries, embroideries, brocades, etc., including a drawer full of embroidered Venetian handkerchiefs, which aroused covetousness.

RARE DUTCH ART IN A LOAN EXHIBITION

Four Rembrandts, Two Hals, a Vermeer, and Works by Other XVIIth Century Masters Are at Knoedler's

By RALPH FLINT

A loan exhibition of Dutch Masters of the XVIIth century is the current offering at the Knoedler Galleries, and the score or more of canvases on view makes up one of the most important and interesting shows in many years.

It is always a welcome occasion when the masterpieces from private collections are publicly displayed, and particularly so in America where the custom of holding important loan exhibitions is not nearly so well established as in London and Paris. All of the paintings gathered for this Dutch show are of the highest quality, and the list includes, among others, four Rembrandts, two Hals, three de Hoochs, two Van de Cappelles, a Vermeer, two Cuyps and two Hobbemas.

Fascinating as the Rembrandts and the Vermeer unquestionably are, the three-quarter-length "Portrait of a Woman" by Frans Hals, from the collection of Count Maurice Zamoyski, of Warsaw, is the most commanding canvas shown, a breath-taking performance by this great master portraitist. Here is a portrait painted seemingly in monochromatic tones, with only the slightest hint of positive color in the rose touches at the wrist and the amber touches in the beads at the neck, yet the whole painting is glowingly suffused with a color sense that passes all description. Here is what Whistler strove for all his days—the envelope, the swift passage of the brushes as if the whole thing came off at one sitting, the exquisite understatement and reserve of pictorial fact and the subsequent gain in the inner sentiment of the work.

Of the four Rembrandts shown the little-known portrait of "A Man Reading" comes first for the very novelty of its composition. The arrangement of the sitter's face wholly in shadow against a luminous background has been most successfully achieved, and the wonderful flesh tones, low in key yet glowing with light and color, are typical of the great chiaroscuroist's high powers; at one corner is seen a superbly painted hand with an open book. A small but famous canvas, once in the collection of the King of Sardinia, called "The Salutation" shows Rembrandt's electrifying ability to create almost unbelievably glowing flesh tones against dark backgrounds. Rembrandt has painted the faces with the finish of a miniature, and the whole canvas has the sparkling quality of a brilliant jewel.

The special gem of the Knoedler show is of course the little Vermeer, the "Portrait of a Young Woman" from the Atthalin collection. Painted in the rich and colorful manner that this master used for "The Lacemaker" in the Louvre, this exquisite study of a young woman seated before a tapestry background, wearing a curiously shaped bonnet and her gown trimmed with white fur vest-piece and cuffs, is something to ponder over, to take in by slow degrees. The flesh tones are so lovely, both where the light slanting across one cheek touches her face into rosy glow and where the soft shadow under her wide hat leaves the modeling in one soft indeterminate half-tone.

The three examples of the art of Pieter de Hooch are splendid in every way; two are typical interiors filled with careful bits of still life and charmingly graduated shadows, while the third is a garden view called "The Game of Skittles" and painted with brilliant effects of light and dark. The two Hobbema landscapes, the large Van de Cappel sea piece, the Ruysdael glimpse of Haarlem, the "Letter" by Jan Steen, the Metsu "Kitchen Maid," the "Portrait of a Young Girl" by Paulus Moreelse, and the two landscapes by Albert Cuyp, serve admirably in rounding out the exhibition.

Romaine Brooks at Wildenstein's

One of the most unusual and interesting exhibitions of paintings seen this long while is at the Wildenstein Galleries for the next few weeks. They are from the hand of Romaine Brooks, an American artist long resident in Paris, and they constitute her first public appearance in this country.

To see, in this day and generation, an exhibition of paintings by a contemporary artist all in a monochromatic cast of almost unrelenting severity is indeed a rare experience. It is easy to understand how Mrs. Brooks painted her sensitive and searching portraits in these low and

From Gordon Grant's Forthcoming Show



"THE OUTWARD BOUNDER"

By GORDON GRANT

Courtesy of Howard Young Galleries

One of eighteen new canvases by the artist to be shown at the Howard Young Galleries from Nov. 23 to Dec. 12. This ship, the "Star of Alaska" was the one on which the artist made his voyage to Alaska last spring.

somber tonalities, when the fashions of the day were being patterned after Whistler and Carrier. Her likenesses done in those decorous days are easily comprehended and classified; and enjoyed, too.

The portrait of "Princess Murat" with her quaintly top-heavy hat and her modestly old-fashioned costume is a delight, the whole thing being conceived in a high mood of spirited characterization. Here she has worked well within the Tite Street formulas, but without sacrificing anything of her own sharply defined personality. "Madame Le Grande," very smart even at this date under her weirdly spreading headpiece, is another delicate piece of close portraiture.

The modern portraits strike a bolder, more resilient note, although the same curious predilection for monochrome persists.

There are portraits of D'Annunzio, Ida Rubenstein, Jean Cocteau, poet; Paul Morand, and Lady Troubridge among those selected for this American showing. A self-portrait rather gives the keynote to the exhibition, and here we see, as might be expected, a woman clothed and hatted in deepest but distinctive black, looking out upon a world with unflinching but selective vision, shaping her pictures to suit neither times nor spaces but herself.

Schofield and Hutton at Milch's

W. Elmer Schofield is showing some two dozen canvases at the Milch Galleries, landscapes done for the most part in England in the picturesque regions of Cornwall and Devonshire. A few paintings hail from the artist's own home territory near Philadelphia.

"Old Devon Farm" is the outstanding painting of this year's group; it is very smartly put together and has a most agreeable tonality with its expert blending of rocks, and trees, and sky. Here is the modern version of the landscape that the great Constable loved to paint. "Early Snow" perhaps comes next, with the multiple detail of light and shade caught by the artist and kept within the bounds of a consistent pattern, a task not at all easy in a scene of such complexity and inclusiveness. The whole collection at Milch's makes a very handsome showing.

Also at Milch's is a group of recent etchings by Alfred Hutton, whose black-and-white glimpses of Southern gates and gardens and whose delicate renderings of windswept trees have long been known and admired. Thirty-four plates are listed in the catalogue and among them are many of special appeal. "Old Willows in the Berkshires" is handsomely seen, with the fan-like arrangement of willow shoots giving an air of great

sprightliness, and his "Avenue of Live Oaks" is done with much delicacy and feeling.

California Painters at Macbeth's

The Parshalls are at the Macbeth Galleries with colorful landscapes from their California studios. It is an unusual thing to have two generations of artists in the same family working side by side as contemporaneously as the Parshalls. DeWitt Parshall has been identified for many years as the painter of California and the West, and the dozen or more canvases which he has elected for this double exhibition deal with such subjects as he has long depicted; while his son, Douglass, turns to the more robust and rugged scenes of old Mexico for his pictorial findings.

Mr. Parshall, senior, is at his best in his "Gaviota Ledges," a richly-colored impression of rocky reaches all touched with heavy sunlight and all edged with hazy blue pockets of shade; there is a fine imaginative handling of detail here that does the artist great credit. His large "Montecito Country Club" is handsome in tone and color, but wanting something in rugged grapple with topographical and arboreal facts. It is a little too dreamy for such a large painting.

Mr. Douglass Parshall's paintings are handsome and compelling at all times, being put together with a skillful hand in the way of composition and being carried through with a fine sense of diverse coloration and accent. His big "Procession, San Juan" is strong, dramatic, and unusual in color and composition, as is his "Gaviota Pass." His real forte is landscape. Here he displays a most conspicuous talent which should take the name of Parshall very far in the world of art.

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CHINESE PAINTINGS
APPEAL VARIOUSLY

Ancient Pictures of Sacred Themes and Serio-Comic Depictions of Cats and Monkeys Side by Side

By DR. CHARLES FLEISCHER

Buddha's love of all living things is put to serious test by the varied exhibition of important objects of Oriental (and specifically Chinese and Japanese) art at the Kleykamp Gallery.

For you may see there, side by side, sacred pictures of the Buddha and saints and sages, and equally well-painted—one might say religiously-painted—portraits of monkeys and cats. Doubtless, Gautama was as easily able to include all life in his enfolding sympathy as those marvelous Chinese masters were able to depict them with the democracy of their art.

To begin well down in the scale, there hangs a wonderful painting of a tom-cat wooing his potential mate. Properly it is a night scene. The female, leading the love procession of two, looks back at Tommy—or whatever his name was in Chinese—standing still, back curved and tail erect, flinging his amorous challenge at Tabby. Their eyes meet and—that's as far as the master has gone in telling their love tale. A large square seal at the top of the painting appears to place the painting in the Ming period, when felines were sufficiently appreciated to be maintained in a special Court Cat House and favorite imperial cats were entrusted to the care of eunuchs.

Coming well up in the world, we may next face another remarkable item of the famous Petrucci collection—a white eagle, painted in the Sung period. A couple of monkeys are equally well done. Another masterpiece from the Petrucci collection is a picture of pigeons by Ch'ien Hsün.

Besides there are typical floral paintings and other bird and animal pictures to complete the gamut of all the kingdoms, from mineral through the animate and human, and culminating in saints, seers and the ethereal gods themselves.

Navaho Myths

If you enjoy the thrill of the unusual—and that must include every one in this sophisticated, jaded city—visit the Ainslie Galleries and see an exhibition of paintings of Navaho myths by Laura Adams Armen. The show runs through November.

Mrs. Armen is a Californian and evidently she loves her America, especially its aborigines. She has lately spent six months in the Navaho country, making headquarters at Oraibi, the oldest settled village in America, known since 1542. There she became sympathetically acquainted with the Navaho Indians. The series of twenty-three paintings represents Mrs. Armen's effort to translate into terms of color the picturesque, dramatic, spiritual meanings of the Navaho myths.

Necessarily, then, these canvases are, in the main, story pictures. This is borne out by the titles of the catalogue—for instance: "The Four Winds," "The Song Makers," "Lonely on the Mountain," etc. But this is not to say that these pictures depend for their interest exclusively upon their stories. For they are good compositions, well drawn and painted in pure, simple colors.

Indeed, the colors are symbolic—predominantly the red, white, green, brown, black suggested by the sandy, rocky desert country and used by the natives in their own sand paintings. And so Naest-san, Earth Mother, is pictured symbolically as green; Yadiyil, Sky Father, in brown. And Klehanoai, is resplendent

A Recent Painting by Mrs. Bower on View



"WORKMEN ON THE WHARF" By L. SCOTT BOWER
In the exhibition at the Pen and Brush Club to continue from Nov. 17 to Dec. 17.

in the silvery golden swirl wherein he bears—confidently smiling, serene—"that orb'd maiden, with white fire laden, whom mortals call the moon."

Eric Maunsbach

Going further into the Ainslie Galleries, you will find a small exhibition of portraits by Erich Maunsbach, until Nov. 30. This Swedish artist has found a natural medium for glowing portraiture in masterly handling of pastels. Dominating his show is a recently finished portrait of Ossip Gabrilowitsch, son-in-law of Mark Twain and, these several years past, conductor of the Detroit Symphony Orchestra. The noted pianist is shown, a bit glorified, seated at his favorite instrument, wherefrom appears to pour a wealth of melody symbolized in a swirling halo of rainbow color.

Also there is a beautiful characterization of Mrs. Hollister Sturgess, large-eyed, aristocratic, almost illumined—as if seeing the vision of the White Star (the symbol of the anti-narcotic work in which she is engaged).

And the one oil painting that impresses you is a portrait of "My Mother," the artist's aged darling who, at 76, shows the beauty of benignity that Whistler has made a favorite theme of painters.

Henry Theodore Leggett

Delving finally into the deepest depths of the Ainslie Galleries, I came upon an Exhibition of Paintings in water color by Henry Theodore Leggett (to November 30). The twenty-seven pictures here shown constitute Mr. Leggett's first bow to the public. Though on the sunny side of middle age, this artist—beyond the need of money making—had not taken his talents with sufficient seriousness to use the lessons in art he had learned during youth. But with the burst of last Spring his spirit budded, and, obeying the divine impulse to create, Mr. Leggett now presents these first fruits. He admits that henceforth he cannot choose but paint—for life, not for a living.

Say what you will, there is an advantage in bringing a mature mind to your art, especially if your spirit has remained young. There is noticeable, therefore, in Mr. Leggett's pictures a decidedly clear perception of essential fact and a spontaneous freshness and simplicity of presentation. And he gets effects that are unconventional. For instance, though his one medium is water color, some of his pictures have the firmer quality of oil painting, others the delicacy of pastels.

Naturally, too, in a painter so relatively young in the use of his craft, the product of his brushes varies in quality. At his

best, he suggests Whistler—as in "The Ebbing Tide" and in "Nocturne" wherein his omissions are uncannily wise and what he has set down serves to sing his color-song in simple notes.

Dogs—and More Dogs

Lately I had occasion to revel in Jessie Arms Botke's almost exclusive painting of peacocks, and to suggest that evidently the more she knows men, the better she likes peacocks. Here now comes Marguerite Kermse with an exhibit (lasting until Christmas) of dogs and dogs and more dogs. And I must yield to the temptation of quoting: "The better she knows men, the more she loves dogs!"

One gallery of Harlow's is covered with etchings, drypoints, drawings, of all kinds of dogs. Dogs of all breeds and all degrees of dignity; whimsical dogs and wistful dogs; curious dogs and playful dogs; hunting dogs and lap dogs; and just dogs. And Miss (or is it Mrs?)—though it doesn't matter, as far as the dogs are concerned) Marguerite Kermse knows how to use her canine subjects as themes for jests and stories.

Well, if you love dogs—and if you don't, something ails you—go up to Harlow's and let Marguerite Kermse help you to love them still more.

Two at Ferargil's

Elinor M. Bernard shows ten water colors of children at the Ferargil Galleries, until Nov. 28. It is a cheerful little exhibit—lovely, mischievous, wide-eyed children—happy "promissory notes." They are all sympathetically seen and charmingly painted, by one that knows her medium and loves other people's children.

In the same galleries are a dozen water colors by J. Olaf Olson, mainly of boats and maidens. A not very impressive presentation of either, though one of the latter "Girl with Guitar" is well drawn and shows good painting of sunlight and deft spotting of shadows. Perhaps the best of these pictures is "Sunrise, the Harbor," a poetic piece, quiet in tone, the whole scene bathed in delicate mauves and purples.

Mezquita Painted "Sisters"

Katharine L. Starr writes from Mount Kisco, N. Y., to say that the painting entitled "Sisters" in the International exhibition at Pittsburgh was wrongly attributed to Rodriguez Acosta in THE ART NEWS of Oct. 17. The picture was painted by Tosi Mezquita. Señor Mezquita will exhibit in New York later in the season.

NOTED ARTISTS HIT
AT EPSTEIN'S WORK

Three Royal Academicians, Including President Dicksee, Insist "Rima" Be Taken from Hyde Park

LONDON—The battle over "Rima," the memorial in Hyde Park carved by Epstein to commemorate the late W. H. Hudson, naturalist, in Hyde Park, has broken out again with new intensity. Some vandal smeared the relief with green paint a few nights ago, and it was covered with tarpaulins for a time to prevent further defacement.

And now a letter demanding the removal of the memorial with as little delay as possible appears in *The Morning Post* signed by a number of noted persons, including Lady Frances Balfour, Hilaire Belloc, E. F. Benson, the Hon. Stephen Coleridge, the Hon. John Collier, Sir Arthur Conan Doyle, Sir Frank Dicksee, president of the Royal Academy; Sir Philip Burne-Jones, Sir E. Ray Lankester, Sir David Murray, R. A., Alfred J. Munnings, R. A., Sir Bernard Partridge, Sir Johnstone Forbes-Robertson, her highness the Rane Margaret of Sarawak, and H. Avray Tipping.

The manifesto declares that Epstein's design is "by universal consent so inappropriate and even repellent that the most fitting course open to the authorities would be to have it removed bodily. It would be a reproach to all concerned if future generations were allowed to imagine that this piece of artistic anarchy in any way reflected the true spirit of the age."

Early last summer Bernard Shaw joined in the defense of the memorial, which portrays in primitive, almost Egyptian fashion, the deity of the woods in the remote part of South America which Hudson wrote about. Epstein

has defended himself in speeches and in print, and has attacked some of the most cherished monuments of London as inartistic or commonplace.

OBITUARY

CHARLES BARATELLI

Charles Baratelli, sculptor, died suddenly at Milford, Conn. He was 40 years of age.

Mr. Baratelli, a native of Italy and a graduate of an art school at Milan, came to this country as a youth. His first success was the carving on the Arenth memorial in Woodlawn Cemetery, New York. In Connecticut he wrought sculptures for St. Patrick's Church, Waterbury; the Warren Harding School, Bridgeport; the entrance to Keeney Park, Hartford, and the American Legion Memorial, Ridgefield.

The sculptor had made plans for the biggest work of his life, the carving of 300 statues for the new auditorium of the University of Southern California in Los Angeles.

CLARA WEAVER PARRISH

Mrs. Clara Weaver Parrish, artist, who recently won the National Arts Club annual prize with her painting, "Old Fashioned Flowers," died in the Fifth Avenue Hospital after a brief illness. Her husband, William Peck Parrish, died in 1901.

Born at Selma, Ala., the daughter of William M. Weaver, Mrs. Parrish received her training at the Art Students' League under William M. Chase and Kenyon Cox. She early became interested in stained-glass-window designing and collaborated with the Tiffany Studios in the production of many church windows, most of them placed in the South. Her oils and water colors had won prizes at various American exhibitions.

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NEWS OF THE WORLD'S ART AUCTIONS

DABISSI COLLECTION SELLS FOR \$68,849

Italian and Spanish Furniture and Art Objects Attract Many Buyers to the American Art Galleries

At the American Art Galleries on Nov. 12, 13, 14, the Joseph Dabissi collection of Italian and Spanish furniture, majolica, glass, terra cottas and textiles was sold. A total of \$68,849 was realized. Among the more important items:

- 217—Polychromed terra-cotta portrait bust, Florentine, early XV century; J. Mellenburg\$330
- 218—Polychromed stucco bas-relief, early XVI century; Guy S. Duty 775
- 230—Pair of olive-toned velvet, early XVIII century; Robert Thalman 250
- 232—Lot of ruby-red satin damask, Lucan, XVII century; H. S. Oppenheimer 475
- 284-285—Two pairs of olive velvet covered side chairs, early XVII century; Mrs. J. W. Frankel 360
- 329—Walnut library table, Spanish, early XVII century; F. Welds 250
- 362—Carved and painted walnut cabinet, Tuscan, XVI century; Mrs. J. W. Percy 240
- 365—Pair of bronze and iron torchères, Italian, XVII century; Barton, Price and Wilson 250
- 372—Italian walnut refectory table, XVII century; Seidlitz and Van Baarn 390
- 376—Four post bed, XVII century; Mrs. L. M. Boomer 240
- 381—Large terra-cotta oil jar with forged iron stand, XVII century; A. Arnold 280
- 382—Large terra-cotta oil jar with forged iron stand, Tuscan, late XVII century; Mrs. E. A. Higgs 290
- 401—Sixteen strips of Venetian yellow silk damask, XVI century; Mrs. F. P. Frazer 450
- 410—Genoese amber-red embroidered velvet cape, Italian, XVI century; David Heyman 700
- 411—Genoese ruby velvet embroidered cape, Italian, late XVI century; Samuel O'Keefe 925
- 458—Large carved walnut media, Bolognese, XVI century; Dr. Walter Timmie 570
- 466—Large carved walnut table, Venetian, early XVII century; E. L. Bernays 510
- 467-468—Two red velvet wing armchairs, Italian, early XVIII century; J. A. Goldsmith 720
- 470—Carved walnut and wrought-iron credenza, XVI century; H. E. Murray 660
- 497—Painted walnut cabinet, Siennese, XVII century; Butler and Corse 590
- 522—Two crimson velvet carved walnut armchairs, Italian, late XVI century; H. W. Block 420
- 536-537—Two sets of Flemish tapestry walnut chairs, Tuscan, XVII century; A. F. Stone 940
- 538—Two Flemish tapestry walnut chairs, Tuscan, XVII century; Morris Goodwin 550
- 554—Walnut monastery refectory table, Tuscan, XVI century; Mrs. Frank Vanderlip 600
- 557—Carved walnut sofa covered with English needlepoint, Louis XIV; A. E. Orsea 750
- 571—Royal Aubusson tapestry, After Pillement, XVIII century; A. E. Orsea 1,225
- 570—XVIII century marble and iron gate; Agnes Fairman 1,100

ENGLISH GLASS AND FURNITURE
Anderson Galleries, Nov. 18, afternoon—English glass in brilliant colors and old English furniture from part I, collection of W. E. A. Reilly, Esq., Calbra House, Chester, England. Total, \$56,823.50. Among the more important items:

- 233—Carved Chippendale mahogany tray top tilt table, English, XVIII century; C. D. Osborn 500
- 242—Two Hepplewhite carved mahogany armchairs, English, XVIII century; C. J. Mileham 410
- 303—Queen Anne lacquer slant-front desk; Leo Levy 400
- 305—Queen Anne red lacquer secretary bookcase desk; Miss H. Counihan, agent 1,050
- 318—William and Mary walnut and tapestry day-bed; Miss Alice French 850
- 328—Carved walnut Queen Anne pedestal end desk; F. P. Furness 400

- 333—William and Mary oak day-bed; G. D. Barnes 750
- 337—Eight Queen Anne walnut spoon-back chairs; S. E. Holden 1,250
- 344—Queen Anne walnut and needlework sofa; Francis Gardner 800
- 346—Silver two-handled tray, by Paul Storr, London, 1816; F. J. Peters 1,150
- 347—Irish silver salver, by John Craig, Dublin, 1773; D. T. Deyer 775
- 349—Exquisite silver-gilt tea service, by J. E. Terry, London, 1824; Dr. Nathan Ratnoff 825
- 350—Two rare silver sauce boats, by David Scott & Benjamin Smith, London, 1806; Miss H. Counihan, agent 810
- 351—Warwick shape silver gilt tureen, by Benj. Smith, London, 1817; C. D. Osborn 2,500
- 352—Two Warwick shape silver gilt tureens, by Benj. Smith, London, 1817; C. D. Osborn 1,500
- 353—Late Gothic tapestry panel, French, early XVII century; Mrs. N. Fallon 650

PART II, WRIGHT COLLECTION
Anderson Galleries, Nov. 16, 17, afternoons—Lustre ware Staffordshire, Lowestoft, Liverpool, etc., including part II of the collection of Miss Mabel Wright, Shelton, Conn. Total, \$49,480. Among the more important items:

- 229—Two XVIII century Staffordshire candlesticks, by Kaup Wood; Joseph Larocque\$200
- 311—XVIII century Staffordshire silver resist lustre jardiniere; John K. Morron 200
- 315—XVIII century Staffordshire silver resist lustre, and blue cup and saucer; John K. Morron 200
- 316—Staffordshire golden-purple resist lustre and blue pitcher; J. K. Ackerman 360
- 317—Four XVIII century Staffordshire lustre figures by Dixon Austin & Co.; Orser 750
- 337B—Marine Lowestoft bowl, XVIII century; Miss H. Counihan, agent 450
- 337C—Marine Lowestoft bowl, XVIII century; J. K. Ackerman 460
- 337D—Anglo-American marine Lowestoft bowl, XVIII century; Mrs. W. F. Bisset 290
- 337E—Rare Lowestoft bowl, XVIII century; Miss Mabel Choate 230
- 337F—Fox-hunting Lowestoft bowl, XVIII century; Miss Essie Cobb Wilson 220
- 337G—XVIII century Lowestoft teapot with New York slate coat-of-arms; Orser 485

CHAMBERS COLLECTION
Anderson Galleries, Nov. 12, 13, afternoons—Furnish in color, and other objects from the marine collection of the late William Bell Chambers, London, England. Total, \$27,770.50. The more important items:

- 29—Naval battle of the English ship *Mediator* and American and French ships, 1782; E. F. Collins, agent\$150
- 73—Carved live oak figure of a naval officer, circa 1770; Max Williams 1,010
- 78—Two English men-of-war off the Dutch coast, by Richard Wright, English, XVIII century; Max Williams 1,300
- 79—British man-of-war of the Isle of Wight, artist unknown, English XVIII century; E. F. Collins, agent 310
- 108—Model of a 44-gun frigate, English, circa 1775; Orser 350
- 109—Model of a British man-of-war, circa, 1780; Orser 200
- 110—Model of a Dutch carved of the XVIII century in solid silver, Dutch, circa, 1800; Max Williams 1,600
- 142—Model of the American ship *Rainbow*, circa, 1854; A. C. Bakewell 420
- 148—Model of the full-rigged ship *British Isles*, of Liverpool, circa, 1865; E. F. Collins, agent 275
- 192—The loss of H. M. S. *Ramillies* off Gardener's Bay, Long Island; Paul L. Kierman 405
- 200—The defeat of the *Danish fleet*, April 2, 1801; Mrs. C. E. McCann 295
- 231—Life-size ship's figurehead of *Sir Galahad*, circa, 1760; Seamans Church Institute 500
- 232—Carved oak bust of Lord Howe, English, circa, 1830; Max Williams 300
- 236—The British fleet under Lord Exmouth leaving Algiers after destroying enemy's fleet and batteries, by Thomas Luty, English, XVIII century; J. T. Hewitt 1,500
- 242—H. M. S. *Resolution*, artist unknown, English, circa 1660; J. T. Hewitt 625
- 267—Model of a Dutch man-of-war, circa, 1640; Max Williams 750
- 269—Model of an English man-of-war, circa, 1780; Orser 510
- 270—Model of the U. S. S. *Constitution*, circa, 1812; Mrs. C. E. McCann 675
- 293—Model of an American whaler, circa, 1845; J. T. Hewitt 290

DOOMAN COLLECTION
Anderson Galleries, Nov. 9, afternoon—Rare books, autographs, and manuscripts, formed by Rev. Isaac Dooman, New York. Total, \$16,195.75. The more important items:

- 9—"De Civitate Dei" by St. Augustine, printed in Gothic characters, 302 printed leaves, 1475; Edward A. Parsons 345
- 34—"The Anatomy of Melancholy," by Robert Burton, first edition, 1621; H. R. Gates 500
- 38—"Alice's Adventures in Wonderland," by Lewis Carroll, two original drawings, 42 illus. by John Tenniel, London, 1866; Brentano's 510
- 54—"The Statesman's Manual," by S. T. Coleridge, London, 1816; Brick Row Book Shop, Inc. 400
- 140—Manuscript of "De Invitatione Christi," openwork silver binding; Gabriel Wells 340
- 148—Poems of Milton, both English and Latin, first edition, 1645; H. R. Gates 310
- 151—"Paradise Lost," by Milton, a poem written in ten books, first edition, London, 1667; Gabriel Wells 370
- 181—Collection of 66 autographs, letters, signed, 150 pages in all, by Dante G. Rossetti; Orser 300
- 191—Poems, by William Shakespeare, first edition, 1640; the Rosenbach Co. 3,400
- 200—"The Faerie Queene," by Edmund Spenser, first edition, London, 1590; Brick Row Book Shop 1,375

HIRSCH COLLECTION
Anderson Galleries, Nov. 10—Examples of Rembrandt etchings, from the collection of Dr. William Hirsch, as well as examples of

the work of D. Y. Cameron, Dürer, Whistler, Zorn, and other famous etchers, from the collections of John H. Rhoades, New York. Total, \$11,314.50. The more important items:

- 12—"Old Bridge, Whitby," by Cameron; Schwartz Galleries\$300
- 13—"Winchester," by Cameron; Orser 530
- 14—"Baths of Caracalla," by Cameron; Charles Sessler 430
- 15—"Ben Lomond," by Cameron; Kennedy & Co. 1,500
- 96—"Christ Preaching," by Rembrandt; Charles Sessler 250
- 139—"Dr. Faustus," by Rembrandt; Clifford Hemphill 360
- 164—"The Black Lion Wharf," by Whistler; Clifford Hemphill 220
- 165—"The Black Lion Wharf," by Whistler, 1871; Clifford Hemphill 180
- 166—"The Lime-Burner," by Whistler, 1871; Clifford Hemphill 285
- 167—"Becket," by Whistler; E. de T. Bechtel 400
- 168—"Rotherhithe," by Whistler; from the S. P. Avery Collection; E. de Bechtel 240

ARZOUYAN COLLECTION
Anderson Galleries, Nov. 13, 14—Fourth sale of Spanish and Oriental rugs and textiles, containing many rare and important specimens, collected by Alexander Arzouyan, of Constantinople, New York and London. Total, \$57,708.50. The more important items:

- 26—Antique Spanish Alpujarras rug; Orser\$375
- 34—Antique Spanish Alpujarras rug; E. P. Collins, agent 400
- 35—Antique Spanish Alpujarras rug (similar to preceding); E. P. Collins, agent 375
- 37—XVIII century Spanish Alpujarras rug; H. W. Converse 310
- 95—XVII century Kuba rug, Caucasus; H. Michaelyan, Inc. 650
- 99—Antique Bakshaish rug, North-Western Persia; Mrs. N. Fallon 200
- 100—Persian Kurdish rug; H. Michaelyan, Inc. 210
- 103—Large Karabagh rug, Caucasus; H. Michaelyan, Inc. 450
- 105—Persian XVI century Isfahan mat; Miss H. Counihan, agent 1,800
- 106—Kurdistan Bijar rug, Northwestern Persia; Mayorkas Bros. 300
- 108—XVIII century Kuba rug, Caucasus; Miss H. Counihan, agent 500
- 185—XVI century Spanish Salamanca rug; E. F. Collins, agent 3,500
- 189—XVI century Spanish Salamanca rug; Orser 1,900
- 205—XVI century Persian Isfahan rug; H. Michaelyan, Inc. 1,700
- 213—Hercules in the Garden of the Hesperides, Flemish tapestry of the early XVII century; E. L. Bernays 1,500
- 217—Herald rug, Northwestern Persia; Clapp & Graham Co. 455
- 237—Large woolen rug, Kermanshah, Persia; Miss H. Counihan, agent 4,100
- 238—Scipio Africanus defeating the Carthaginians, Brussels tapestry, about 1600; C. D. Osborn 2,000
- 239—Large antique Ghiordes rug, Anatolia; Miss H. Counihan, agent 1,000
- 241—Large Herat rug, Khorassan, Eastern Persia; Orser 900

END OF MARGOLIS SALE
Anderson Galleries—Last session of the Jacob Margolis collection consisting of early American furniture. Grand total, \$73,999.50. The more important items:

- 324—Set of six Chippendale mahogany chairs, XVIII century; C. K. Johnson\$950
- 329—William and Mary inlaid walnut ball-foot scrutoire, late XVIII century; John J. O'Brien 610
- 339—William and Mary walnut lowboy, late XVII century; Richard T. Harris 600
- 348—Lady's rare Queen Anne inlaid walnut slant-top desk on frame, early XVIII century; L. B. Hammond 700
- 349—William and Mary walnut six-legged highboy, late XVII century; M. B. Henderson 725
- 359—Hepplewhite inlaid mahogany sideboard, 1780; C. K. Johnson 775
- 362—Duncan Phyfe carved mahogany sofa, about 1800; George F. Bissell 1,025
- 363—Hepplewhite inlaid mahogany sideboard with yoke front, XVIII century; James Curran 480
- 367—William and Mary six-legged highboy, late XVII century; M. B. Henderson 925

- 375—Duncan Phyfe carved mahogany card table, about 1800; Jerome D. Kern 1,000
- 383—Set of six Chippendale carved mahogany chairs, about 1760; C. K. Johnson 1,150
- 389—Mahogany bombe-front slant-top scrutoire with cabinet top, Rhode Island, mid-XVIII century; Jerome D. Kern 2,100
- 393—Inlaid cherry chest on chest with scroll top, Connecticut, XVIII century; C. D. Hasbrouck 700
- 394—Baron Stiegel mahogany highboy, by William Savery, Philadelphia, mid-XVIII century; G. W. Halsey 4,250

END OF KELLOGG SALE
American Art Galleries, second and last session of the late George Kellogg collection consisting of blue Staffordshire, historical china, etc. Total, \$30,490. Among the more important items:

- 238—Plate, with medallions of "Washington, Jefferson, Lafayette and Clinton"; Henry Woods\$260
- 240—Plate, with "Entrance of the Canal into the Hudson at Albany"; Henry Woods 360

- 241—Soup plate with "View of Governor's Island," made by Stevenson; Henry Woods 425
- 249—Soup plate with "Dr. Mason's Church," made by Stevenson; Henry Woods 310
- 252—Platter with "Esplanade and Castle Garden," made by Stevenson; Henry Woods 1,100
- 255—Platter with "Castle Garden and Battery," made by Wood & Sons; Eversley Childs 400
- 256—Platter with "New York from Weehawk," made by Stevenson; Henry Woods 810
- 263—Platter with "Lake George, N. Y.," made by Wood & Sons; Miss J. Blake 340
- 285—Platter with "Sandusky," maker unknown; W. W. Seaman, agent 650
- 350—Large cheese dish, with "Dr. Syntax" subjects; Mrs. D. C. Howe 300
- 351—Large platter with "Dr. Syntax amused at Fat in the Pond"; Mrs. D. C. Howe 310
- 352—Large platter with "The Harvest Home"; G. E. Comstock 300

(Continued on page 17)

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LIVING ROOM IN A NEW YORK RESIDENCE
Courtesy of Henry F. Bultitude

The interior that is conceived as a unity from its basic structure to the accessories of adornment is quite different in its feeling of logical rightness from the interior that is simply "decorated." To obtain such a harmony of relationships it is necessary that one mind plan both structure and decoration or that several completely cooperate. The latter is obviously the more satisfactory course.

In his work with architects, Henry F. Bultitude is a pioneer in an important field. Decorators who are left to adapt themselves without recourse to

whatever the architect may have left for them may well envy Mr. Bultitude's determining voice in the matter of the building itself. Plans for decoration go forward with the building, and changes on both sides can be made while it is still practical and possible to do so. In many houses Mr. Bultitude has not only chosen the furnishings but has supplied designs for the majority of them, such as paneled rooms, mantel pieces, furniture of all descriptions, fixtures, and fittings and even wrought iron, and had these carried out by his own craftsmen. In instances where he has been given

old houses to remodel, which is naturally one of the most frequent problems presented to the New York decorator, he has done such interesting things as the living room whose fireplace is illustrated. The mantel of oak with its inlaid panels in the Tudor style is of his designing, and also the graceful pattern of the plaster ceiling. This ceiling is barrel-shaped and although its circular lines were the result of an adaptation to necessity they have become the distinctive feature of the interior.

While Mr. Bultitude makes a generous use of genuine antique furniture he frequently creates his own designs for the particular setting. The greater part of his work follows the historic English styles. The aquarium and stand in dark green lacquer in the Chinese manner is especially in keeping with the period into which Chippendale introduced so many Chinese elements of line. The design is carried out in low relief and embellished with dull gold.

Designs for Art-in-Trades Club

In announcing that there will be no fourth annual exhibition of the Art-in-Trades Club along the lines determined last April, the jury states for its reason that the designs submitted in the proposed competition have not met with required conditions. No prizes will be awarded and the sketches submitted will not be put into working drawings. Not even the sketches will be exhibited but they are being returned to the entrants.

Two problems in design were offered. The nature of these and the reason for not awarding any prizes to the entrants is explained in a letter from George E. Clark, secretary of the fourth annual exhibition committee:

"In Suite A the program contemplated the decoration and furnishing of an apartment, combination living room and dining room and a bedroom, to cost \$1,800 including floor coverings, wall coverings, furniture and electric fixtures but not including cost of trim and cornice. The figure of \$1,800 was based on an estimate of the cost of the above material as manufactured in quantity and allowing \$3,500 as the cost when made for the purpose of the proposed exhibition. For each room a prize award of \$1,250 was offered.

"In Suite B the program called for the decoration and furnishing of a house or apartment drawing room, bedroom and dining room to cost not over \$20,000. An award of \$1,500 for each room was offered.

"It is with regret that the jury is obliged to announce that none of the designs submitted have met the conditions set forth in the program. Inquiry discloses the fact that, because of the present unusual business pressure, many competent designers desirous of taking part in the competition found it impossible to compete. The announcement of the jury is as follows:

"In Suite A the designs submitted by Paul M. Zimmermann, of 40 West 33rd St., New York, while exceeding the cost as laid down in the program were found to be of such merit both as to the general scheme and many of the details that the jury has decided to award him the sum of \$1,000 without requiring the sketches to be carried through to working drawings.

"Among the designs submitted for Suite B the jury finds only one that fulfills the major conditions as laid down in the program, viz., No. 6. The jury feels that the designs so numbered possess considerable merit but certain elements of the designs are not sufficiently practical to warrant forwarding to ex-

Venetian Secretary for the Metropolitan

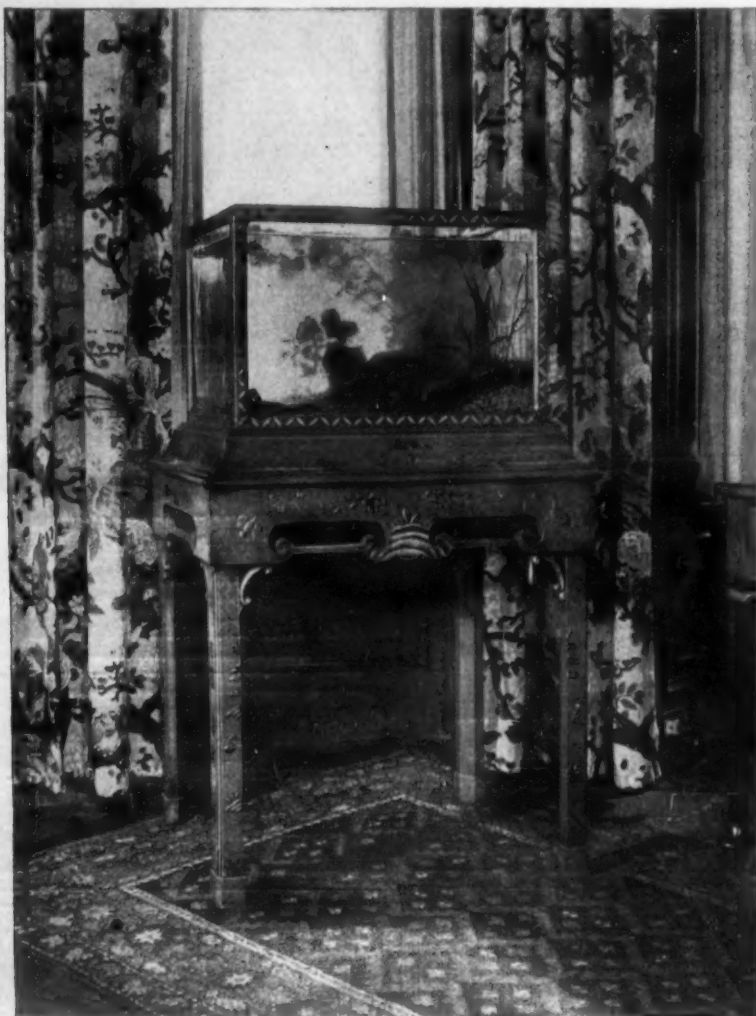


AN XVIIIth CENTURY SECRETARY ACQUIRED BY THE METROPOLITAN MUSEUM

Courtesy of the Metropolitan Museum of Art

This beautiful secretary is shown among other objects of Venetian handicraft in the Room of Recent Accessions

cution and exhibition. The jury, therefore, awards for the sketches submitted by Lorentz Kleiser of 15 East 40th St., New York, the sum of \$1,500 without requiring the sketches to be carried through to working drawings."



AQUARIUM OF GREEN RAISED LACQUER
Courtesy of Henry F. Bultitude

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RARE BOOKS AND MANUSCRIPTS

BY
GUY EGLINGTONLetters by Washington Which Show
Him Priggish and Otherwise Human

One wonders, as collection after collection of Washington letters comes to light, how many volumes the complete collected correspondence of that remarkable man would fill. One is tempted to wonder not less what kind of a picture these many and varied documents would give. As statesman, as farmer, as soldier, as lover, as man—just what was Washington?

Probably we shall never be permitted to know. The demand for heroes in the North American continent is apparently greater than the demand for men.

A typical instance of the working of the hero-cult was told me the other day by a young girl. She had been given as a subject for an essay, "The Truthful Washington," with the story of the Cherry Tree and the Little Axe for text. The girl, instead of babbling sweetly about the Beauty of Truth, without examining what either meant, did a little research on her own and found five instances in which Washington, for political or military reasons, diverged from the straight and narrow path. Examining these instances—in particular one interesting occasion on which a lady of unquestioned virtue made the enemy, by Washington's orders, drunk—with the courage of youth, she drew up a moral balance sheet for each. The teachers were horrified. The girls not less. The essay was returned with a

severe reproof for the girl's temerity in so much as questioning an act of Washington.

Yet, do what these good people will, humanity "will keep breaking through." There is one collection of letters which Dr. Rosenbach owns, which contains what is certainly one of the finest and most human protests ever made by one soldier to his enemy. Finding that one of his officers had been brutally done to death by the British, Washington sent the body across the lines under a flag of truce, inviting his adversary to taste the beauty of his handiwork.

From the same collection, and in striking contrast with this, is a letter from Washington to his sister in which, as head of the family he gives his opinion on the projected marriage between one of his kin and a certain Mr. —, who is not only less of a gentleman (by birth, that is) than could be desired, but also less endowed with this world's goods. Washington's negative is firm and its expression has not a little, to put it mildly, of the prig.

Of Washington the farmer most interesting evidence is contained in a collection of letters dated August, 1786–November, 1794, also the property of Dr. Rosenbach, written to Arthur Young, at that time editor of the *Annals of Agriculture*, a monthly English publication to which Washington was a

conscious that the system of agriculture obtaining in "The States" was ruinous, and questioned Young carefully about the new system, the rotation of crops recently brought into use in England. He is also very interested in the Rotherham patent plough, of which he orders two, together with moulds for casting new irons. But in all these improvements he was handicapped by lack of intelligent labor. An earlier plough that he had imported had been ruined by bad handling, so he asks for a ploughman, provided he do not ask too high wages. Alas, the ploughman did, and the correspondence is a record of orders given tentatively, only to be canceled. Intelligent labor turned out always too high for Washington's pocket.

On the other hand, the information collected by Washington from his friends in all states of the Union for the benefit of Young is not less interesting. Especially so Washington's own remarks on the price of labor. White labor is dear, since it is accustomed to good fare and can "always repair beyond the mountains," where land is cheap. "Blacks on the contrary are cheaper, the common food for them (even when well treated) being bread made of Indian corn, buttermilk, fish (pickled herrings) frequently, and meat now and then. Far otherwise is the case of those who are owned in great quantities by the wealthy . . . for by these they are fed on bread alone, which does not, on an average, cost more than \$7 a head per annum."

The collection of letters was published by W. J. & J. Richardson, Royal Exchange, and J. Hatchard, Piccadilly, in 1801, Washington's reply to a request for permission to publish ("It might be imputed to me as a piece of ostentation if my name should appear with the work. . . I wish devoutly to glide silently and unnoticed through the remainder of life") having been so far respected.

Notes About the Book World

Book sales of the autumn included the following:

Important selections from the collection of Alexander W. Hannah, Chicago, Illinois, including autographs of the Presidents, first editions, standard sets (one of which is a set of Clemens, twenty-two volumes of which contain his signature), etc.

The collection of Japanese prints, formed by Mr. K. Kawaura and one of the most important in private hands. A privately printed catalogue was issued in 1918 for the owner, with a preface by J. S. Happer, who says the collection belonging to Mr. Kawaura has long been known to collectors of Nishiki. Here one may study prints which are rarely offered for sale. Besides the many fine examples of famous prints, there are many which have never previously come under my observation.

Books from the library of the late William Hall Penfold by direction of H. De B. Parsons, New York.

The important library of a New York gentleman comprising an extensive collection of library sets of esteemed authors, many in three-quarter or full levant morocco bindings, extra-illustrated books, etc.

The renowned collection of New York views and printed Americana, formed by Henry Goldsmith, the most important collection of New York views offered for public sale since the Percy Pyne III, which was dispersed by the American Art Association in 1917.

An important collection of maps (many of which are of American interest), the property of Perry Walton, Boston, Massachusetts.

The library of the late J. Hood Wright, New York, comprising art and illustrated books (including many that seldom appear for public sale), standard sets, many in fine bindings, etc.

The collection of first editions of the writings of Francis Bret Harte, formed by the late Charles M. Kozlay.

Sir John Tenniel Parodies John Flaxman



Old Charon one day on the banks of Black Styx,
Saw himself in a somewhat unenviable fix.
For not at his bidding, would one ghost budge
Until two of the party had settled a grudge.
Of every old standing, as it would appear
From the tolls & mail gestures & grumblings queer
And streams of harsh words, flowing out at a pace
At distance all tongue of a Venetian race.
But at last, being galled with temperate scold,
He rushed to the end of his boat in a state
Rather looking, ^{like} frenzy, and raising his oar
Dashed it down with a no mistake, bang on the floor
Which deep as the sea & loud as the thunder
His rather demented crew, & they had to hush under
And tumbling right full into the whirling
Was a spiteful deluge, rather side of the ferry.
A CLASSIC FRAGMENT. R. B.



"CHARON"

By SIR JOHN TENNIEL

Courtesy of Brentano's

The above drawing, a parody of the Illustrator of Dante by the Illustrator of "Alice in Wonderland," is taken from an album of unpublished Tenniel drawings. "Bouts, Rimes (And Other Non-Medieval

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A Poem Read by Lincoln to His Cabinet

"To there never one in all the land,
Be on these wings to come may lean?
Be all to common ones so grand
And all to tell me to mean?
And if our failure may be seen
In trying to make good head from here,
From within meet a weapon keen?
Abraham Lincoln, find us a man!"
"O, we will follow him to the death
Here to forward his sacred aim!
O, we will see our later heart
Cheering for every sacred aim!
His to march us high and free;
Duty & battle, as patriots can
Now a hero leads to glory here!
Abraham Lincoln, give us a man!"

(Written & dictated by
Edmund Stedman, read by
Edmund Stedman to President
Lincoln, and by the President to
his Cabinet.)

Edmund Stedman

Page from the signed autograph manuscript of "Wanted—A Man," the famous poem which Edmund Stedman addressed to President Lincoln in September, 1862, and which was read by Lincoln to his Cabinet. The complete manuscript, six verses on three pages 4to, is in the possession of Mr. Gabriel Wells.

A. S. DREY

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subscriber. Washington wrote to Young for advice, Young, avid always for knowledge of conditions social and industrial in other lands, to Washington for information.

The correspondence makes most interesting reading. Washington was acutely

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MEMORIAL EXHIBITIONS

The phenomenal success of the George Bellows memorial exhibition at the Metropolitan Museum would seem to indicate that such exhibitions have come into a definite category of their own. There appears to be in the modern consciousness a new sense of immediacy in honoring the artists who have labored earnestly and honorably in the cause of art. The fact that the Metropolitan Museum has seen fit to make this exhibition follow hard upon the artist's passing is in itself a gesture of true and tangible appreciation, not only to the man himself but to his dependents and to the general public.

No other memorial exhibition that the Museum has undertaken has brought out such a wide response from art lovers, and it would be impossible perhaps at this moment to calculate the all-round gain in so crystallizing public opinion at a moment when the artist's contributions may be seen fairly in the light of his own times. Too often has the fine gesture of public appreciation been obliged to wait upon slow time, until some small group of enthusiastic well-wishers has risen above the mood of general indetermination to force the issue. Perhaps the over-cautious would prefer to see the artist put away upon a convenient shelf until such time as he might be safely brought before the public like some antique treasure sure to capture laurels for very hoariness.

This present year is marked with memorial exhibitions of special promptness as never before. The three great Sargent exhibitions, in London, Boston and New York; the Bellows, Sartain and Chapman, exhibitions, with the Goldbeck and Haskell ones to follow at a later date, are most certainly a proof of the new timeliness in signaling artistic worth. This is further seen in the tremendous increase in sales immediately following the artist's demise, although the motives underlying such sudden buying cannot be said to have a wholly disinterested complexion. Such hectic purchasing savors somewhat of Wall Street, but it has the advantage of secur-

From Miss Lasky's Exhibition at the Anderson Galleries



BRIDGE AT MOREI

Courtesy of the Anderson Galleries

One of the paintings in Miss Lasky's exhibition at the Anderson Galleries which will continue until Nov. 28.

By BESSIE LASKY

HAVE YOU HEARD THAT---

ing to the artist's immediate circle the means of a decent living. But such prompt response to the need for a fitting "Hail and Farewell" in organizing these memorial exhibitions is surely an augury of a livelier understanding and appreciation of art. It would further show an increased sense of responsibility toward artists on the part of the American public which in itself is a sign of the times.

ON STANDING PAT

The way of Standpatters is hard. Last year came the news from Paris that Seurat had been admitted into the Louvre. Last week it was Roussau. Where will it end?

The sad thing is that it never will end. Not even with Cézanne, not even with Rousseau, not even with Matisse, not even with—whoever the next great master will prove to be. It will go on and whether we stand pat with Michelangelo, or stand pat with Monet or stand pat with Matisse is very little odds. We shall miss the boat.

But—argues the standpatter—it is dangerous to take risks. The odds are too big. And besides, it is unnecessary. All one has to do is stand and wait for time to throw the great man up into relief. Then one will know.

So he argues, and so he does. And one fine day a Cézanne, a Rousseau, a Matisse is thrown up. Fine, says the standpatter. And he goes and searches through the works of his contemporaries till he finds something that looks like a Cézanne, a Matisse, a Rousseau. Here, he says, is a fine picture. I can be certain of this. And he buys.

Wrong from the start. The stream has moved on. Much better to have dived in and taken the thousandth chance of getting a live thing, than the certainty of a dead-un, a dummy in fashionable dress.

VANISHING ANTIQUES

It is increasingly hard to obtain genuine antiques of great artistic value. Some dealers even go so far as to put a definite time limit on the period when it will be possible for them to secure in the market authentic and beautiful pieces. While prophecies on almost any subject, from the weather to earthquakes, rarely hit the mark precisely, they often come close enough to be dangerous. This one may not be ful-

Putting handicraft classes and guilds on a business-like basis is the present work of Mr. Ramon Fina, member of the Spanish Royal Academy. It is his belief that much valuable effort and material is wasted by beginners in acquiring mastery of the hand crafts. Take wood-carving, for example—think of the thousands of sample p'agues toiled over by students only to be thrown away, when they might as well be working on practical pieces.

Mr. Fina had a chance to demonstrate this theory during the summer when he had with him a class of boys from Greenwich House. These boys were East Side Italians with no particular talent but desirous of learning the trade of woodcarving. Under the direction of Mr. Famiglitti, an instructor from Greenwich House, the summer's work resulted in some really nice old Spanish chests, several exquisitely proportioned chairs and benches, and a number of lamps carved in authentic Maya design. The boys also found time to raise their own vegetables and do their own cooking. The cost of production, therefore, was kept at a minimum, all the articles made are saleable and the boys know much more about their trade than if they had worked on nothing but sample p'agues.

Ernest Fuhr, whose illustrations appear in all of the popular magazines some of the time and in some of them practically all of the time, and his wife, Elsie Fuhr, who is a painter in the

modern manner, have decided not to brave the rigors of a Connecticut winter. Therefore, they are closing their Westport studio within the next week or two to go to—New York, perhaps, Paris, maybe.

Friends of Charles Prendergast wonder what he considers a "short time," for that is all he was going to spend abroad when he left a year, or was it a year and a half, ago?

The Everett Shinn has put their children in boarding school and will spend the winter in New York. They have been building a studio in that interesting new colony on 42nd St. and the East River. Mr. Shinn recently completed an over-mantel for a private home that has been the subject for much admiring comment.

At a Halloween party given by the Polowetskis at their Fourth Street studio, the art world was represented by Mr. and Mrs. John Nobel, William Kline, Mr. and Mrs. Polowetski, Mrs. Scott Bowers, Carl M. Boog, C. Armitage McCann and others. As a penalty for losing the "Pin-the-tail-on-the-donkey" game, Carl Boog was ordered to give a Spanish exhibition dance, and everyone applauded his original interpretation. As is usual at the Polowetskis' parties, table cloths were spread on the center gallery floor, and everyone had to eat Turkish fashion.

filled so soon as one dealer expects, who believes that four years will practically see the termination of the antique market, but it is an indication of what must come.

With the exception of the possibility of certain great collections being placed on the auction block, which is less to be expected here than abroad because American collections are more often left to museums, there seems to be a time ahead when the dearth of antique art will present a serious problem to the dealer. It will force a shifting of his interests from the antique to modern art, which is a consummation by no means harmful. The antique should be an inspiration, a standard of comparison, a source of knowledge, but it should not hold the preeminent place in the art trade if modern artists are

to have the support they require and deserve.

There are four or five dealers in New York who have specialized in old masters, ancient sculpture, primitive potteries and early prints, who are now showing themselves as unequivocally friendly to modern art. New men are not only welcomed but sought.

Bust of Saint-Gaudens Unveiled

The dedication of the nine memorials to American artists in the Gould Library of New York University took place under the joint auspices of the university and the National Academy of Design. The ceremony was marked by the unveiling of the bust of Augustus Saint-Gaudens, the American sculptor, latest addition to the memorials in the Hall of Remembrance, established five years ago by the university. The bust is the work of John Flanagan, friend and pupil of Saint-Gaudens.

STUDIO NOTES

Leon Kroll is planning to stay in France for another year and will go to the South to paint uninterruptedly with the idea of a one-man show here next season.

Eugene Speicher has returned from a season at Woodstock. He painted two large figure groups and a number of flower canvases.

Mahonri Young is settled in Paris for a stay of about two years.

Robert Spencer has returned from an auto trip through France and Spain.

Rockwell Kent went to Philadelphia for the opening of his exhibition at the Art Alliance, where he gave a talk.

William J. Glackens has decided to remain in Europe for another year.

Ruth M. Hallock has taken a new apartment at 4 East 12th St.

Richard Marwede has returned from a summers' painting in France.

Ernest D. Roth has moved into a new studio at 5 West 14th St.

Jonas Lie has closed his place in the Adirondacks and will spend the winter in his studio at the Sherwood.

Sigurd Skou was awarded a medal of honor at the Norse Centennial Exhibition at St. Paul, Minn.

The curtain of the Municipal Auditorium in San Antonio, Tex., will be painted by Hugo D. Pohl. He will depict the story of the city from its birth as a Franciscan settlement to the time when a love star floated over the Republic of Texas.

Galen J. Perritt will return to his New York studio on Nov. 16 after seven months of painting the sea and boats at his Rockport, Mass., studio. He will hold an exhibition the first two weeks in February at the Ainslie Galleries.

Louis Kronberg has returned from a summer in Paris and is now at his studio, 78 West 55th St.

Flora Buccini recently returned from her studio in Syme, where she has been painting all summer, and raising flowers for special floral studies. She is now at her New York studio, 88 Central Park West.

Margaret Redmond has closed her studio near Mount Monadnock and returned to her Boston studio in the Peabody building. She is now at work on windows for a church and a memorial library.

C. S. Paolo, Italian-American sculptor, has returned to his studio at 441 West 21st St., after two months in Italy. Mr. Paolo brought back with him not only his aged parents but ambitious plans for a most active winter of professional activity.

Miss Emily Hatch, portraitist, is divided against herself these days, what with the call of her charming studio on Washington Square South, and the urgent duties of her presidency of the Women Painters and Sculptors.

Benjamin Cratz who spent the past six months painting in Spain, France and Switzerland, returned last week. In Boston he recently had an exhibition at the Vose Galleries. At his home in Toledo he will arrange a collection of paintings for exhibition in one of the New York galleries.

George Elmer Browne who has returned from Europe and is settled for the winter in the Sherwood, was decorated in France with the Golden Palm, making him an officer of public instruction. The honor was bestowed upon him by the minister of education and fine arts.

Arnold Slade recently purchased the second oldest church in Massachusetts. It was situated in Truro about a mile from his summer home. He had it torn down piece by piece and carried to a site on his own land to be rebuilt there for a studio and gallery.

Clifford Phillips has returned from a summer spent in Europe and has taken a studio in the Sherwood.

Elinor M. Barnard is in Buffalo painting the portrait of a society matron.

Emil Pollak-Ottendorff of the Fenway Studios, Boston, is in Englewood for several weeks as the guest of S. L. G. Knox while painting portraits. He has also been staying at the home of Mr. Charles P. Coleman at the Palisades, Rockland County, New York, in order to execute other portrait commissions.

Erocle Cartotto, who has spent the larger part of a year in Florida, has been at his studio at 108 East 57th St., but is returning almost immediately to Florida. He will hold an exhibition of his portraits at the Hotel Flamingo at Miami Beach in the near future.

REVIEW OF CURRENT ART BOOKS

By DR. CHARLES FLEISCHER

FOREIGN LANGUAGE ART BOOKS

By WILLIAM A. DRAKE

Count Keyserling's "Travel Diary of a Philosopher" Deserves Immortality

Some books are fly-for-a-day affairs, some are—just best sellers, and a few are events of a lifetime. In this last class of immortals—for me at least—is Count Hermann Keyserling's "The Travel Diary of a Philosopher" (New York, 1925, Harcourt, Brace & Co., 2 Vols. \$10—and worth it, at ten times the price).

This is no place to give body to my rhapsody nor to attempt to tell in detail why I regard this book as worthy and helpful for life companionship. After all, this is not specifically an art book—and THE ART NEWS does mean to specialize in art. But, Keyserling—just incidentally—makes some of the most profoundly significant observations on art. He is a traveler in search of his own soul—a metaphysician on a world quest for the meaning of life. And, at least, his journeyings give him glimpses of the inner truth of things that bring illumination and inspiration.

In his cosmic quest, coming closer to each civilization, he discovers the soul of its significance and he introduces us into the innermost chambers of its heart—and he interprets its spirit and expression in universal terms. For our purpose, I want to cite only one illustration—in a few disjointed sentences of what Keyserling in India has to say of the Taj Mahal:

"The Taj Mahal seems not only beautiful but, strange to say as it may sound, marvellously pretty; it is the rarest of jewels. . . . It exhales neither intellectual sublimity, like the Parthenon; nor composure and strength, like the typical Mohammedan buildings. Its forms have neither a spiritual background, like those of Gothic cathedrals, nor an animalic, emotional one, like the Drawidian Temples. . . . It has no soul, no meaning, which could be deduced from anywhere. And yet, for this reason it represents the most absolute work of art which architects have ever erected."

Again: "The Taj Mahal is probably the most absolute work of art which exists; it is so exclusive that its soul, like its body, has no windows. We can only suspect and honor this soul, for in reality no way leads to it. . . . This work of art makes particularly clear what the nature of individuality really is. It proves the absolute nature of the phenomenon (of individuality). This is intrinsically unique, not to be traced to anything else or anything external. . . ."

"And sometimes, when I am in a platonic mood, I incline to the belief that phenomena may thus far participate of metaphysical reality. A certain aspect of the eternal spirit can only become visible, subject to special empiric conditions. These conditions, as such, are not intrinsic, and they exhaust the individual elements. The spirit, however, which animates the phenomenon exists in itself, no matter whether or how it is expressed. Thus the original image of the Taj Mahal may have decorated from eternity the world of ideas."

Well, then, if lovers of art and of life—such as readers of THE ART NEWS are likely to be, and especially those who, like our author, are disposed to appreciate art as the immediate expression of metaphysical reality—wish to understand both life and art more intimately, they can scarcely choose a better guide, philosopher, and friend than Count Hermann Keyserling, of Ruthenia and the world.

The Painted Pennell

Joseph Pennell—whose tongue is as sharp as his needle—finds proper pride in a Third Edition of his "Etchers and Etching" (The Macmillan Company, New York, 1925, price \$10).

It should be said for the benefit of

those who do not know the work that, first of all, it is a triumphant piece of book-making, beautifully printed, the reproductions of fifty-four etchings of such excellence as to make the volume a treasure for collector, connoisseur, and average reader. Besides, Mr. Pennell's standing as an etcher and as an expert student of etching makes invaluable his detailed explanations of the technique and his interpretations of the many masterpieces reproduced.

But especial interest attaches to the preface to the third edition, a volume that offers much material not previously published. In this foreword, the none-too-amiably Joseph Pennell proceeds to kill off a few pet back beasts whom two previous prefaces and editions had apparently not wounded quite fatally. Thus, for instance, he makes sweet reference to "the almost complete corruption of the American art editor and art critic, so-called, who are mostly only advertising agents for their taskmasters, publishers and proprietors who run the papers they write for."

The prospect for art is melancholy, indeed! For—mordantly, if not modestly—queries the author: "Is there any one, save a few artists, now left in the world, who knows anything about art—though everyone now cackles about everything?" Perhaps, Mr. Pennell caught this rasping, contemptuous style from his adored Whistler, whose tongue and pen also rivaled the sharpness and bite of his etcher's needle. Alas! these are degenerate days—the financial side is all that counts and—money can be obtained in baskets full for anything except art."

However, re-education and salvation are accessible—Mr. Pennell admits it, with the final fling of his preface: "I am sure all the great etchers are now included in this book, and the right methods of work are described in it. And the art writers cannot prevail against it." Not even his own sneers, cynicism, pessimism, satire, snarling, can spoil this splendid volume. On the contrary, they add savor and vitality to a conscientious, masterful performance that might otherwise have been more dull and less profitable.

Jacob Epstein

He might as well be a vorticist, for Jacob Epstein is certainly and continuously a veritable whirlpool of protest, dissension, discussion. His memorial to the late W. H. Hudson, of "Green Mansions" and other novelistic, naturalistic fame has lately again made this rebellious sculptor a storm center.

Therefore, the well-illustrated brochure on Jacob Epstein (Charles Scribner's Sons, New York, 1925, \$2.00) brings a welcome addition to the Contemporary British Artists series. So far he has surely achieved a *succès de scandale*, though all the riotous debate about the man no more touches his artistry than the warfare over George Bernard Shaw disposes of his iconoclastic theories.

The author of this brochure offers a solution of the Epstein legend with the suggestion: "He rebels because he feels powers in himself and in others in which he cannot but believe, and for which modern Western civilization with its mechanical organizations can find no place—the spirit of life in the individual and the struggle of the individual to express it for himself."

Born of Russian-Polish-Jewish parents in New York, the powerful nature of Epstein's personality must have caused him early to assert his individuality against the crushing force of industrial conditions. Apparently, a two-fold effect of this instinctive protest has been the development of a marked individuality

and of a passionate interest in primitive forms—and in the sculptures rather foreign to our civilization, such as the Chaldean, Egyptian and the Pre-Pheidian Greek. So the "archaic" note in his works may be only the assertion of the naive and elemental. Therefore, too, in some of his earlier performance, we see that he deliberately plays with the abstract and purely plastic significance of form. Such was his "Venus."

Then came the "Christ"—and another storm broke loose. The monumental figure differed absolutely from all past performance in the depiction of this cosmic personality. Of course! It was Epstein's conception purely, and in any case recognizable as unique, as an evocation of will and vitality, as a statue of some divinity. As a piece of sculpture—who shall say?

To quote from his biographer: "What he loves is sap, energy, life; what he hates is dryness, sterility, death."

His contribution is "especially remarkable for its abundant creative power and its conviction—the power to take clay, marble, or bronze and make them directly stir senses, intelligence and imagination, and the conviction that forms which life takes and makes visible are supremely important and significant."

For the catalogue of his exhibition of 1917 Epstein was asked to suggest a quotation. He proposed one from the Elizabethan dramatist, Ford, "I rest silent in my work!"

Masters of Modern Art

Though not a new book—it is still fresh fruit of the 1924 season—Walter Pach's "The Masters of Modern Art" (B. W. Huebsch, New York, \$3.50) happens to come newly to hand and to make mute appeal for a friendly word.

And it finds me ready to respond—for two reasons. One, that the book is brief and readable. Most art books by experts are ponderous and unintelligible to the layman. The other reason, that, despite Mr. Pach's high standing, there is nothing patronizing or kindergarten about his performance, which may, indeed, be read with equal profit by artist and expert as well as by the average reader, of whom Mr. Pach evidently expects an intelligent interest in art.

Artist and critic that he is—and fairly orthodox—as writer and expositor he undertakes to show the unbroken continuity that relates the masters of the Renaissance to the latest innovators of our own day. And so he gives us, both in his illuminating essays and in his well-chosen illustrations (there are thirty-six reproductions of sculptures and paintings) clear ideas of the reasons for existence, and of the meaning, of such Moderns and Ultra-Moderns as Monet, Renoir, Cézanne, Redon, Gauguin, Matisse, Picasso, Derain, Duchamp-Villon.

Having the courage of the obvious, Mr. Pach ends his final essay with this truistic appeal to sympathy with the evolutionary idea: "We divide off a certain period and call it modern, so that we may, for the moment, study it for itself; but these men whom we have been observing can not really be detached from the past, and they—with it—have in their hands the making of the future."

That's right; give them all a chance, genius and freak, for they all contribute to man's progressive power to utter life in terms of beauty.

Detroit Institute Buys Four Old Masters at Castiglioni Art Sale

(Continued from page 1)
of the Detroit Museum bid for most of the pictures offered and succeeded in obtaining Correggio's "Marriage of St. Catherine" for 80,000 florins (\$32,000), Van Dyck's portrait of the Marchioness of Spynola for 25,000 florins (\$10,000), Rubens' portrait of Philip Rubens for 27,000 florins (\$10,800) and an altar piece by Van Keulen for 40,000 florins (\$16,000).

American Buys a Crivelli

BERLIN.—A small painting by Carlo Crivelli, the property of Herr Huldshinsky, has been sold to an American collector. The price is said to have been in the neighborhood of 225,000 gold marks (\$53,600). Raphael's portrait of Giuliano de Medici was purchased from the same collection by Sir Joseph Duveen.

Claude Monet and Impressionism

On the fourteenth of November the eighty-fifth birthday of Claude Monet was celebrated in France and by the painter's more devoted admirers throughout the world. Such an anniversary gives cause for rejoicing. Unmoved by the honors that have been showered upon his name, unspoiled by riches, all but untouched in mind and body by the ravages of age, Monet stands at the last of his life as a pattern of all that a great artist ought to be. Indifferent to the empty extravagances of social acclaim and loving the colors of the sunlight and the fields more than the dinginess or the glamor of cities, he remains in the beautiful country estate which he bought almost at once when the tide of his fortunes turned and which he has since refused to leave except at the compulsion of urgent business. Stéphane Mallarmé has thus located the painter's retreat, in one of his poems:

"Monsieur Monet, que l'hiver ni
L'été sa vision ne leurre,
Habite en peignant, Giverny,
Sis auprès de Vernon, dans l'Eure."

At Giverny, where he retired with his family in 1883, to escape the annoyance of being fêted in Paris and to come the closer to his beloved fields and streams, Monet dwells amid a veritable rustic paradise which is largely the work of his own versatile hands. Within the boundaries of his own realm he has recreated all the natural beauties which he has given such a multitudinous immortality upon his canvases. His hayricks, his fields are there, for Vernon, Eure, is in the heart of "the granary of France." In the ponds formed upon his lands by the turning, for this single purpose, of a small river grow the water lilies which Monet has spent his last active years in painting in the series of panels presented shortly after the war to the French government and exhibited in a special room in the Orangerie of the Tuileries. There likewise are his aviaries filled with many-hued birds, there his trees, there his skies, there his Seine. An equal distance up and down the river are Paris and La Havre, the two geographical focuses of his career.

But his old eyes, which in their time have seen deeper into the secrets of nature than those of any other living painter, look towards neither. The scene before them is enough. La Havre was pleasant, for it was there that the young Monet (whose father was a rich mer-

chant of the town) met Eugène Boudin, whom Courbet called "the Raphael of Skies," and learned to love and paint the sea in company with his friend. Monet was fifteen when they met and Boudin was thirty, but a close personal affection and the fellowship of a common ideal united the two men. It was in company with Boudin, at a small show in Rouen in 1856, that Monet exhibited his first picture—a landscape, painted in the valley of Rouelles, near Montivilliers. It is not too much to surmise that the friendship of Boudin strengthened Monet in his determination to persevere when the young amateur's father gave him the choice of giving up his desire to be a painter and entering the family business or of serving out his term in the army. Monet went to Algiers—his father would not "buy out" a recalcitrant son—served with the Chasseurs d'Afrique for two years, and contracted fever. By the time he had returned to France his parents were resigned to his "insane preference of an occupation." But, determined to make the best of a bad bargain, they insisted on nominating his teacher. So, in 1862, the youth who was to become one of the most successful rebels in modern French painting was sent to learn his craft at the atelier of that most insipid of classicists, Gleyre.

Monet's life in Paris was not happy. His spirit was in furious revolt against everything that was taught at the atelier Gleyre. He had once told Boudin: "I would like to paint as the birds sing." So at the end of the year he set out for himself to find the means. His fellow-students, Sisley, Pissarro and Renoir, seconded him in his revolt. But the way was hard. He tried a few figures; but his preference was for landscapes and marine subjects. He first discovered the innovations of Edouard Manet at the famous exhibition at Martinet's in the Boulevard des Italiens, in 1863; and those daring juxtapositions of brilliant colors without the relief of conventional shadows impressed him with the force of a revelation.

Monet promptly appropriated the elements of this new technique in his landscapes and in the figures and still lifes which he still painted. Manet's anger at seeing his "Déjeuner sur l'herbe" transposed in a style frankly similar to his own by an unknown painter whose name differed from his by only one vowel and who had not even had the

(Continued on page 12)

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IN THE WORLD OF ARCHITECTURE

BY
RALPH FLINT

Spanish Style Adapted on a Titanic Scale for a Miami Hotel



MAIN ENTRANCE TO THE MIAMI BILTMORE HOTEL, CORAL GABLES, MIAMI, FLA.

This \$10,000,000 project of John McEntee Bowman and George E. Merrick will be completed in January, 1926.

At the bidding of how many millions it would be hard to say, a suburb of Miami has suddenly sprung from the flat Florida soil as if by magic; but it is a suburb in name only. Here, in continuation of the architectural movement so deeply entrenched in this region, a complete Spanish center has been

created by a group of business men and designers, with endless miles of waterways and roads, with a ten-million-dollar hotel as focal point, and with every possible convenience and device known to modern man ready to be launched into action when the button is pushed on the first of the New Year that will

open the doors of the Miami-Biltmore Hotel and its various other units to a pleasure seeking public.

It was Henry Flagler of railroad fame who "put Miami on the map," and in 1896, when the first train pulled into the new town, Mr. Flagler's Royal Palm Hotel was ready and waiting. When E. G. Sewell was elected president of the Miami Chamber of Commerce he inaugurated a policy of proper publicity for this Southern resort which proved to be of great assistance, and among those men of Miami who had an eye to the future was George Merrick. It is he who stands behind the Coral Gables plan, together with the other capitalists and promoters who are responsible for development of this unique community.

The great hotel that the Bowman Biltmore Hotels Corporation has erected at Coral Gables is the crowning monument to progress in the Peninsula state. Schultze and Weaver, the New York architects who have built several magnificent hotels for this corporation—notably the Los Angeles Biltmore—have designed the new Miami Biltmore Hotel in the adapted Mediterranean style of architecture that is so typical of modern Florida.

The main feature of the hotel is a tower some 300 feet in height which has been copied from the famous Bell Tower of the Seville Cathedral in Spain. This tower, called the Giralda, is a remarkable example of the Saracenic architectural style, and has always been considered one of the finest monuments in Europe. Visitors ascending the new Giralda tower will have the use of swift elevators instead of having to tread laboriously the long ramps of the original. The general concept of the Miami Biltmore is a new note in hotel arrangement, and in the buildings grouped around the great tower will be found many novel features.

This entire group, together with its adjacent buildings, will cover a length of 925 feet and a depth of 320 feet. The main floor will be on the same level as the great terrace, and there will be a public lobby 40 by 160 feet in dimensions. At one end will be the dining room and at the other the lounge, each about 40 by 100 feet, and both giving onto a patio surrounded on four sides with a loggia. The terrace, 40 feet wide, extends around the hotel on three sides. Beyond the terrace to the sea are the newly created waterways which will enliven this territory to a high degree and make charming vistas on every side.

Between the hotel and the sports house will be the swimming pool, about 150 feet wide by 225 feet long. This building will mark the highest point of achievement in edifices devoted to sports; nothing like it has ever before been attempted and in design it will make an important addition to the main hotel.

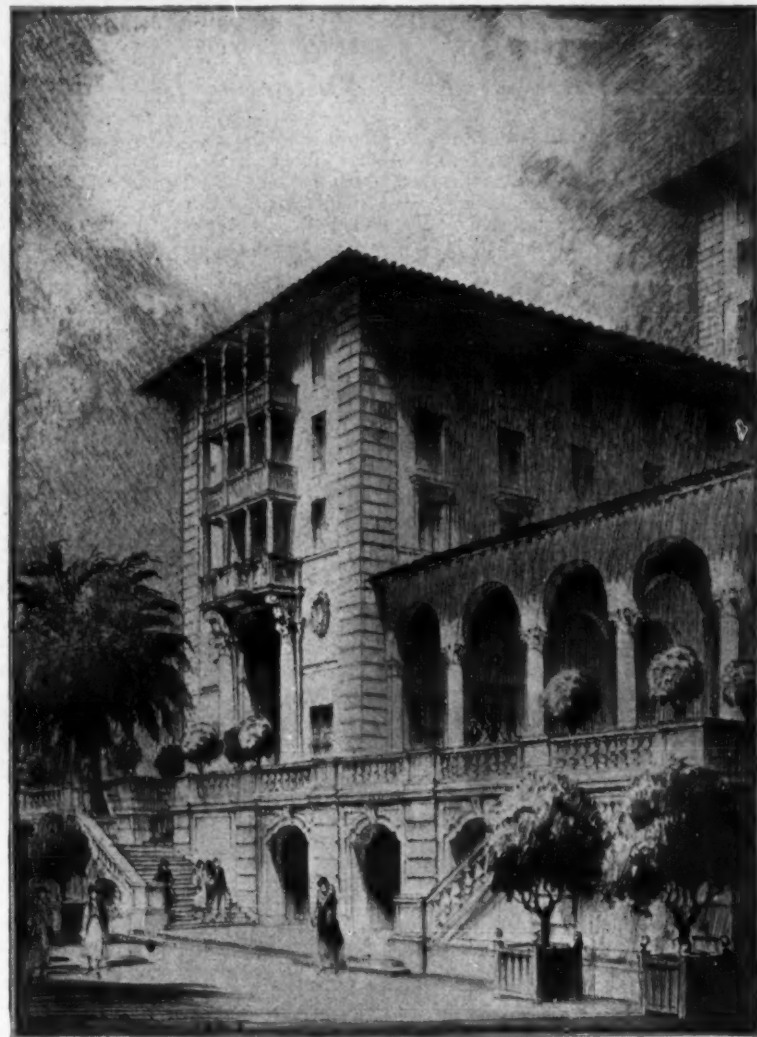
The architecture here is in the Italian Renaissance style. The Casino at the Biltmore beach is another elaborate answer to the sporting needs of the winter colony about to assemble at Coral Gables, and here the Spanish note will prevail. A notable feature of the hotel will be the mural decorations by Denman Fink, who has specialized in Spanish subjects for many years. He has designed four charming entrances and numerous plaza designs in the Spanish style for Coral Gables, which will serve to tie together the many delightful villas that lie scattered about the spacious grounds of this "Master Suburb" of Miami.

British Exhibitors Win Many Awards at the Paris Exposition

LONDON—In spite of the general diatribes levelled at the head of British Exhibitors at the Paris Exhibition, it is interesting to note that quite a good proportion of the awards of merit have gone to them.

In fact Great Britain takes the third place on a list which begins with France (naturally) and has Czechoslovakia second. It is in the pottery and textile sections that the greatest successes have been scored, the glass exhibits having to cede pride of place to the products of Bohemia. Printing exhibits have also won their awards. In all 32 grands prix, 72 gold medals and 86 silver ones, to say nothing of numerous bronze medals, certificates and "mentions" have been put down to British credit.

The honor of three hors concours has gone to three porcelain firms and the same number of grands prix have gone to the firms of Doulton and of Wedgwood and to Miss Gwendolen Parnell, well known as the designer of various groups of small pottery figures, notably those belonging to "The Beggar's Opera."



A WING OF THE NEW MIAMI BILTMORE HOTEL

An English View of American Art

By ANTHONY CLYNE

[Reprinted from the Birmingham Mail]

The decision to hold the sale of Lord Leverhulme's collection in New York, which has excited much interest, is yet another indication of the manner in which the art treasures of Europe are flowing to wealthy America.

Their imports began to grow in volume and importance about the middle of last century, but only during the last 20 years have the privately owned masterpieces of the Old World been systematically sought out and acquired by, to mention only a few, such powerful and persistent collectors as Pierpont Morgan, Widener, Frick, and Altman. During this period Europe has lost most of its great individual collections. They have been broken up one by one and sold, and many of the highest bidders have been Americans.

The war temporarily arrested the accumulation of the world's private art wealth in the United States, and the deaths of the four collectors mentioned and others served to check purchasers. But since the war the Americans have descended upon impoverished Europe armed with drafts for many millions of dollars, and returned laden with their spoils. Today their country holds the greatest private collections in the world.

EUROPE'S LEAD

It will be very long before the Americans are able to assemble public collections equalling those of Europe. Indeed, they can scarcely hope to do so ever, for the contents of the great public galleries of this continent will never be available. France might go bankrupt but never sell the treasures of the Louvre, and Germany starve rather than surrender the works of art in the Kaiser Friedrich Museum at Berlin. It is inconceivable that our National Gallery, the greatest collection of pictures in the world, should ever be deprived of any painting of first-rate importance. In the whole of America, with all its wealth and energy in the acquisition of works of art, there is but one collection worthy of mention in the same breath, the Metropolitan Museum in New York, and this is far inferior.

The great galleries of Italy, Spain, and the Netherlands can hardly enter into the comparison. They are not eclectic in their nature, but represent collections of national art. The list of the famous masterpieces of these lands owned by America, however, is an impressive one. There are at least 12 of the finest works of Velasquez, 10 out of possibly 35 rare Vermeers, 50 (or about

a fifth) of the known paintings of Franz Hals, 120 (or a sixth) of the recognized Rembrandts. The greatest pictures of Van Dyck, those of his Genoese period, are in American private collections.

The greatest American public collection, the Metropolitan Museum, is no rival of those in London, Paris, and Berlin, though in scope and variety it embraces the whole field of art. In paintings it ranks at most with European galleries of secondary importance, like those of Dresden or Munich, and this only because it displays the wonderful Altman collection. If this were absent, it would be scarcely of third-rate importance. It contains many of the finest examples in certain of the decorative arts—the richest store of Oriental carpets in the world, for instance—British Museum, the Cluny Museum in Paris, the Schloss Museum in Berlin. This inferiority is nothing to the discredit of America's appreciation of art, yet as a whole will not stand comparison with the Victoria and Albert or the Louvre, for it is due to lack of opportunity, as the superiority of the private collections is due to the advantages enjoyed by American collectors.

AMERICA'S ADVANTAGE

The power of a long purse is only one of these advantages. The others are generally overlooked. One of them is that America reaps the benefit of the long study of European collectors and the test of time which has been applied to the collections from which she has gathered her treasures. Most of the great private art collections in this continent were begun in the seventeenth and eighteenth centuries. The founder and his successors bought works of art which appealed to them, and an individual's judgment and taste are always fallible. The criticism of many years has distinguished and divided the masterpieces from the second-best, the worthy from the trivial or empty pretentious or merely technically interesting. The collections have been subjected to a continuous process of valuations and winnowing, the inevitable mistakes of one generation being discarded by the next.

Another advantage is that they have not been distracted by the existence of a vigorous national art, apt to divert judgment and narrow taste. In Italy, Holland, Spain, and to some extent in England, the great collections were made at periods when each country was productive in art. The contemporary creative period influenced the collectors, tending to make them preoccupied with

(Continued on page 11)

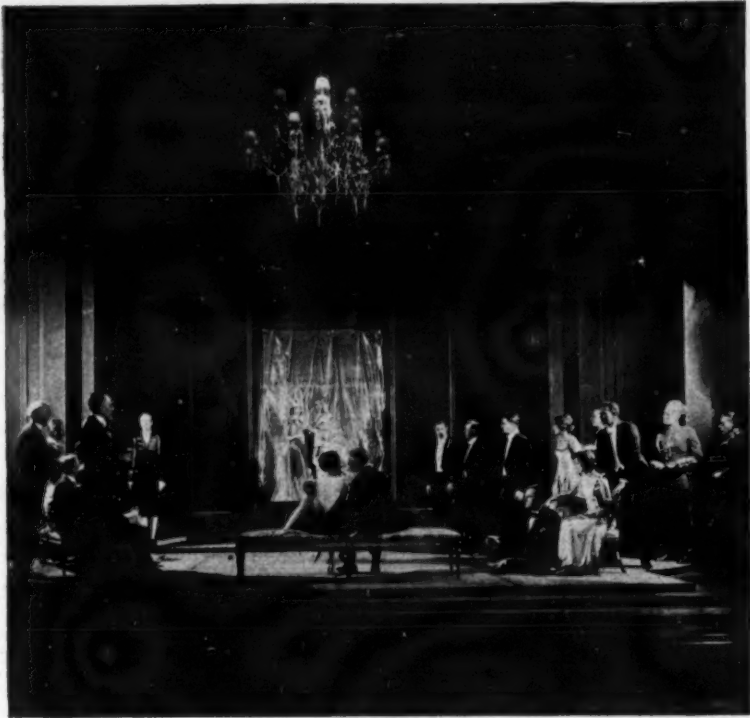


GENERAL VIEW OF THE NEW MIAMI BILTMORE HOTEL

STAGE DESIGN AND COSTUME

BY
RALPH FLINT

The New Hamlet Succeeds With Modern Costumes and Settings



PLAYERS' SCENE DEVISED BY FREDERICK JONES III, FOR THE "MODERN" HAMLET AT THE BOOTH THEATER

As provocative as any theatrical event within recent years is the new "Hamlet" that Boni and Liveright have set forth at the Booth Theater for the edification and astonishment of present-day New Yorkers. It follows hard upon the so-called modern "Hamlet" that London has already seen and applauded this autumn, and in most respects the American "plus fours" version of the great Shakesperian opus follows the English production. By all signs and tokens the new "Hamlet" should have a fine season of prosperity, and already the calls are pouring in from the "provinces" for convenient bookings.

The first performance proved that the appeal of the radically redressed "Hamlet" lay not in its habiliments—interesting as they are—but in the quite marvelous intensification of the text that has accrued in laying off the robes and ritual of stage tradition. It was not only a triumph of modernism in the theater that came to pass on that opening night when the querulous cries of anachronism were finally stilled, but it was a most startling and unexpected gain for the play itself. Shorn of its historic trappings, how buoyant and revealing the lines become. No longer the singing cadences rise and fall in Denmark nor do the inmates of Elsinore go in for the weighty mumblings of the old school. The words of the new "Hamlet" come trippingly to the ear, come hesitantly or racingly as the case may be, touching new veins of wit and humor, pointing

new shades of meaning and emotion.

For the costuming of the piece the credit goes simply to the couturiers and tailors of Paris and New York who are to be trusted with the garments of modern people of taste. No great problem was raised here in mounting the "modern clothes" Hamlet. Smart dinner gowns and the conventional evening garb for men give the court scenes their color and stamp. At other times there are cutaways, tweeds, afternoon frocks, dressing gowns, and negligés worn by the members of the company, with here and there a uniform or two to give the sense of Continental regime and ordinance.

For the more delicate matter of scenic investiture Frederick S. Jones III, whose work for the Theater Guild's production of Shaw's "Caesar and Cleopatra" last spring won such high praise, was called upon, and he has been successful in creating sets that are at once in accord with the modern spirit of the production and yet breathe a distinct note of dignity and high decorum. He has kept to a simplified arrangement of permanent wings, borders, and very low platforms that tend to frame in that section of the stage where the necessary changes may be effected. This inner boxing of the stage has been done in a sort of black paneling, very finely proportioned, which contains doors for more extended entrances and exits than the inner stage permits. For the large interior scenes, such as the episode of the players calls for, Mr. Jones has used the whole space within the wings. His drawing room with its three long

French windows that let upon a terrace is done in black, and the composition is relieved with the great crystal lustre that hangs center, and the numerous gilded pieces of furniture and sconces that are distributed about. At one time, to gain an extra depth, the same setting has been used with windows removed, and an inner corridor supplied.

The opening scene takes place upon a terrace where great windows from the palace glow upon the night and where two great ghostly urns stand sentinel-wise at either side of the stage. Here the artist has admirably caught the modern mood and yet maintained a sufficiently remote and melancholy envelope to shroud the talking spectre that starts the action of the piece. When the ghost and Hamlet at last come together upon another part of the terrace, the artist has placed them darkly silhouetted against a luminous night sky with telling effect. Another view of the terrace with the wide background of sky—this time with afternoon lighting—is perhaps one of the most striking scenes Mr. Jones has created, the properties being simply a set of rattan furniture and a sort of screen of striped tent material at one side but sufficient to suggest a place of special gathering for the royal family.

For the various more intimate scenes, such as the Queen's closet, the King's closet, and Hamlet's chamber, Mr. Jones uses a paneled drop built on slightly bow-shaped lines, and sets before it the simple necessities of each scene. A screen, a dressing table, and several chairs serve to furnish the Queen's closet, and the lighting is played upon the center of the set quite arbitrarily in full strokes. Rose-colored hangings are used at either side, and it is behind these draperies that Polonius comes to his sudden end.

The graveyard scene is simply managed, with a wide background of sky, and an open grave let into the stage; the action and costuming here are perhaps as widely separated from the conventional "Hamlet" as any part of the piece, yet there is nothing lacking in dramatic values or reverential treatment of the pathetic theme of the unfortunate Ophelia and her obsequies. With the idea of "the play's the thing" running hot-foot through the entire production, the settings are admirably cast in the mold of dignified subordination. Mr. Jones has caught the character of the modern "Hamlet" with a discerning eye, and kept his stage as free of swaddling clothes of antique patterns as the producers have liberated the text from the modes and manners of accumulated theatrical tradition.

An English View of American Art

(Continued from page 10)

one style or school, to which excessive value was attributed. American collectors have gained in catholicity by the dearth of native masterpieces, and their eclecticism is a striking characteristic.

FASHIONS IN COLLECTING

Though this is generally true, successive phases in the history of American collecting can be discerned. Forty years or so ago, for example, the most important acquisitions were the pictures of the modern French masters, beginning with the painters of Barbizon school.

Later most of the attention of collectors was directed to the English and French artists of the eighteenth century, especially the English portrait painters. One reason given for this pronounced partiality for English portraits is that at the time Americans were building homes with beautiful English interiors, and these portraits lent themselves perfectly to the decorative scheme. However that may be, since Pierpont Morgan carried Lawrence's famous portrait of Miss Farrar across the Atlantic to the culminating triumph of the purchase of Gainsborough's magnificent "Blue Boy," American collectors have eagerly sought the masterpieces of Reynolds, Raeburn, Romney, Hoppner, and Gainsborough.

A later development was the demand for seventeenth-century Dutch masterpieces. Most of the finest outside public collections are in America.

The interest of collectors seems to have been moving backward century by century, for about ten years ago it began to be concentrated in the art of the Italian Renaissance, and has lately turned to the Italian primitives preceding that period. Some of the finest Italian masterpieces of the fourteenth and fifteenth centuries have recently travelled to the New World. The glorious creations of Fra Angelico, Botticelli, Raphael, and other Florentines,



COURT SCENE FOR BONI & LIVERIGHT'S "MODERN" HAMLET SCENERY BY FREDERICK S. JONES III.

those of Giovanni Bellini and the Venetians are the pride of a number of private collections.

WILL THEY BREED ART?

Little space is left to comment on America's possessions in the other arts. The most superb sculptures of the Italian Renaissance in private ownership are in America, and unsurpassed collections of Renaissance bronzes. Outside the British Museum and the Louvre there are no collections of Chinese porcelains to compare with the Frick and Rockefeller collections. The tapestries in the hands of American collectors are unequalled.

More than one American art critic has suggested that the gathering of art treasures on such a scale presages an era of great American art. Dr. Valentiner, for example, points out that, broadly speaking, America in her artistic development is now where England was at the beginning of the eighteenth century, when the great private collections were being built up, the first phase of an important creative period in English art. At any rate, there is manifest a passionate desire for art, a rapid deepening and widening of aesthetic culture, producing an environment favorable to the inception and growth of the creative spirit.

Industrial Museum for New York Advocated by a Munich Authority

Dr. Oskar von Miller, director of the Museum of Invention and Vocational Guidance at Munich, arrived in New York last week after lecturing in Chicago on the need for industrial museums in this country. Dr. von Miller comes at the invitation of the Association of the New York Museum of Peaceful Arts. The trustees include Thomas A. Edison, Judge Elbert T. Gary, George F. Kunz, Calvin W. Rice and Felix M. Warburg. He was the guest of honor at a series of luncheons, receptions and dinners.

While he is in New York the Association of the New York Museum of Peaceful Arts will consult him on the plans and construction of the proposed industrial museum here. For the museum in New York, the late Henry R. Towne left a bequest about two years ago. The project here had been temporarily halted by the outbreak of the war in 1914. Such a museum as is desired by those interested in the project would cost millions of dollars. A temporary museum may be established in a building already existing.

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GHOST SCENE FROM THE "MODERN" HAMLET

Claude Monet, Impressionist

(Continued from page 9)

grace to find a new title for his picture has misled the facile into presuming an influence which did not exist in fact. Monet's generous modesty in proclaiming Manet his leader has given this error a further sanction. But it was rather Manet who influenced Monet. The younger man's style was well founded before he met Manet, and the contribution of the latter was chiefly in encouraging him by the example of his intrepidity. On the contrary, Manet became an Impressionist only after he had known Monet who, rather than himself, embodied the whole spirit and technique of the new movement in his work.

"Camille" and "La Japonaise," with their delicacy of form and their gorgeousness of costume, and many of the figures which he has introduced into his paintings, suggest how far Monet might have gone upon the road of Bessard, Degas and Renoir had the fields, the sea and the river not attracted his fancy more. Monet was never a studio painter. He loved to work in the open air, in the fields or by the sea. Thus nature brought him to a technique founded upon her own cunning and infallible laws. Being possessed of an uncanny accurate eye and an indomitable instinct for truthfulness, he observed that all things in nature take on an eternally varying aspect as the light changes and the mists dissolve; that forms and colors seen close at hand in the open are different from those that the punctual fancy conceives them to be in the studio. So he painted what he saw. He composed his colors as a musician composes a symphony, with dissociated parts which may be without meaning when taken separately, but in the performance unite into a fluent and organic whole. Thus the patches of orange, yellow, blue and red which the painter's analysing eye has discerned surmounting an old tree turns out, at a distance, to be wonderfully convincing foliage on which the sunlight plays, and the mottled streak of dirty brick a veritable brown-black, gnarled old tree-trunk. Monet's subtle instinct led him precisely to the theory of color-spots which the optical discoveries of Helmholtz and Chevreul verify.

It was there for the world to see; but the world refused to see it. The situation was not without precedent. Nor were the painter's sufferings, during the years when his masterpieces were greeted with shouts of angry derision and afterwards had to be sold to provide the bare necessities of life, to surly dealers who grudgingly fifty francs for them and sometimes would not give more than ten because nobody would buy the works of the much ridiculed Impressionist at any price. Nevertheless Monet persevered. In order to get closer to nature he went to Argenteuil, where he remained several years painting the Seine. The German occupation at the time of the siege drove him out, and he went to Holland, where he painted the canals and first became interested in the works of Hiroshige and the Japanese colorists, who were to influence him still farther in the right direction.

In 1871 he is found in London, exulting over Turner, Constable and Bonington and painting the Thames and the Houses of Parliament. Then Argenteuil again, with expeditions to Paris, La Havre, Sainte-Adresse, Honfleur, Normandy and Etretat, and a second journey to Holland to paint the tulips in bloom. In 1878 he moved lower down the Seine to Vétheuil, painting his remarkable pictures of the breaking up of the ice after the severe winter of 1879-1880, and visiting the Mediterranean coast and Belle-Isle. His second visit to the Mediterranean and his journey to Norway took place after he had made his permanent residence at Giverny in 1886.

Meanwhile the bitter, heartbreaking struggle of the Impressionists for their right to survival was convulsing artistic Paris. The antagonism of the critics and public was remorseless and brutal. The service of Durand-Ruel in their cause has been amply recognized. When Monet was in London with Pissarro and his fellow exiles in 1870, the former made the acquaintance of the distinguished connoisseur through an introduction from Daubigny. Durand-Ruel's patronage meant life itself to the struggling Impressionists. He bought their pictures when all others scorned them. His perspicacity made him rich, but it gave the painters bread and the courage to fight their cause out to the end. The fortunes of Monet were like those of his fellows. He first submitted his work to the Salon in 1865, the year in which Manet's "Olympia" was exhibited, and was represented by the two canvases that aroused the older painter's ire. In the exhibition of the following year his "Camille" and a woodland scene at Barbizon were hung. His work was rejected in 1867, accepted in 1868, and rejected

in 1869 and 1870. The development of his individual technique at length widened the breach beyond hope of reconciliation. Then came the nightly meetings of the Impressionists at the Café Guerbois, where Manet foregathered with Monet, Pissarro, Sisley, Renoir, Cézanne and Degas, and the independent exhibitions at Nadar's, in the Boulevard des Capucines, in 1874 and 1876; at the Durand-Ruel galleries in 1877; at the offices of *La Vie Moderne*, in the Boulevard des Italiens, in 1880; and the great exhibition in conjunction with Rodin, in which 145 well-selected canvases by Monet were shown, at the gallery of Georges Petit, in 1889.

It has been said that Monet exemplifies in his work the whole spirit of Impressionism so much more clairvoyantly than any other painter that he may almost be termed the sole Impressionist. In a sense this is not untrue. Not only did he give a name to the movement by his "Impression: Soleil Levant," but his conception of Impressionism was much clearer and deeper than that of his contemporaries, to a degree which leaves him practically the master of a unique and substantially personal art.

What was little more than a manner of approach or merely a style to others was to him the whole substance of art. His subtle perception of the varying appearances of nature brought him at length to the point where he composed entirely in light. And if at one hour a given object is not the same as it was the hour before, and if in another hour its whole aspect will again be changed, one picture is not enough to express its complete perfection. So Monet painted his greatest scenes in series.

A prodigiously active and fertile worker, he set for himself a no less ambitious task than that of absolute expression. His celebrated series, "Les Meules," "Les Peupliers," "Matins sur la Seine," "La Cathédrale" (the façade of Rouen), "Champs des Tulipes," "Effets d'Eau," "Le Bassin des Nymphéas," "Vues de la Tamise," "Etretat," "Golfe Juan," "Coins de Rivière," "Argenteuil," "Belle-Isle-en-mer," "Antibes," "Bordighera" and the "Grand Canal" are unique achievements in the history of art. "They are like great poems," says Camille Maclair, "and the splendor of the chosen theme, the orchestration of the frissons of brightness, the symphonic parti-pris of the colors, make their realism, the minute contemplation of reality, approach idealism and lyric dreaming."

"Monet"—Maclair has described the process so succinctly that it seems discourteous to seek further—"paints these series from nature. He is said to take with him in a carriage at sunrise some twenty canvases which he changes from hour to hour, taking them up again the next day. He notes, for example, from nine to ten o'clock the most subtle effects of sunlight upon a hayrick; at ten o'clock he passes on to another canvas, and recommences the study until eleven o'clock. Thus he follows step by step the modifications of the atmosphere until nightfall, and finishes simultaneously the works of the whole series."

"He has painted a hay-stack in a field twenty times over, and the twenty hay-stacks are all different. He exhibits them together, and one can follow, led by the magic of his brush, the history of light playing upon one and the same object. It is a dazzling display of luminous atoms, a kind of pantheistic evocation. Light is certainly the essential personage that devours the outlines of the objects and is thrown like a translucent veil between our eyes and matter. One can see the vibrations of the waves of the solar spectrum, drawn by the arabesque of the spots of the seven prismatic hues juxtaposed with infinite subtlety; and this vibration is that of heat, of atmospheric vitality. The silhouettes melt into the sky; the shadows are lights where certain tones, the blue, the purple, the green and the orange, predominate; and it is the proportional quantity of the spots that differentiates in our eyes the shadows from what we call the lights, just as it actually happens in optic science."

"There are some mid-day scenes by Claude Monet, where every material silhouette—tree, hayrick, or rock—is annihilated, volatilized in the fiery vibration of the dust of sunlight, and before which the beholder gets really blinded, just as he would in actual sunlight. Sometimes even there are no more shadows at all, nothing that could serve to indicate the values and to create contrasts of colors. Everything is light, and the painter seems easily to overcome those terrible difficulties, lights upon lights, thanks to a gift of marvelous subtlety of sight."

It would be easy to make out a case for Claude Monet as an intellectual, but such a conception would lead one away from the true quality of this simplest and purest of modern painters. The complicated structure and apparently scientific basis of his color arrangements,

which when demonstrated becomes as simple as the celebrated egg-trick of Columbus, would require a treatise on optics to explain; but Monet simply saw the union of these elements in nature and painted what he saw. He was never a Leonardo; he is a simple man and a sincere artist, who has loved nature so ardently and described her varied beauties with such a wonderful fusion of truth with idealism that nature has rewarded him by making him great in her service.

He has re-created nature. The eyes are blinded before his sunlight. His waters are like none other that have ever been set on canvas. It is the veritable wind that blows his foliage. "Before one of Monet's pictures I always know which way to incline my umbrella," said Berthe Morisot. Behind each picture is a solidness of drawing that will long outlast the brilliance of its colors, and above it is the quality of great poetry. Monet is certainly the equal of the greatest landscape painters and the greatest living painter of the sea.

In his "Claude Monet, sa Vie, son Temps, son Oeuvre" (Paris: G. Crès et Cie), Gustave Geffroy, the distinguished art critic and member of the Académie Goncourt, has provided an exhaustive critical biography of the great artist which includes a complete history of the movement of which he was, in a very large sense, the sire and chief exponent. (The volume is illustrated with fifty-four reproductions, in monochrome and in color.) The picture is a pleasing one, closing as it does upon the serenity and vigor of the painter's last years. For Claude Monet is a notable figure. He has had strength for what the Greeks called "the long struggle." Poverty and ridicule, those two harshest weapons of dismay, were ineffectual

against his gigantic courage, his invincible determination, his prodigious capacity for hard work. The greater dangers of fame and fortune failed to disturb him in his sublime humility. Bitterness, envy, the malice of cynicism never disturbed the serenity of his ideal or the placid happiness which is a quality more constant in his work than in that of any other painter. Generous, simple and industrious, he has lived wholly in his art, and he has lived completely. We salute a man.

A Monograph on E. T. Turnerelli

The Kazan Museum is publishing an interesting series of short monographs on a variety of subjects connected with the graphic arts. The most recent of these is a short study of Edward Tracy Turnerelli, an English draughtsman who sojourned in the Tartar metropolis during the second quarter of the XIXth century. The book is written by E. P. Dujsky, the curator of the Museum, and an art critic well known in Europe.

Turnerelli appears to have been a man of various talents. He went first to St. Petersburg, as a tutor, then journeyed to Kazan, where he remained for many years, teaching the English language for his livelihood and drawing the scenes of the country and the town for his diversion. He seems to have been uncommonly well liked by the natives, whose manner of living he adopted.


A volume of his sketches, entitled "Views of Kazan, Drawn from Nature by Edward P. [sic] Turnerelli," with the subtitle "Monument on the Kasanka-Kazan," was published in London as early as 1837 and reissued in Paris, with lithographs by Deraay, as "Vue de la Ville du côté du nord." His chief work,

"Russia on the Borders of Asia.—Kazan, the Ancient Capital of the Tartar Khans: with an account of the province to which it belongs, the tribes and races which form its population, etc., by Edward Tracy Turnerelli," was issued at London in 1854, in two volumes of 338 and 316 pages respectively. He also published in French "Voyage pittoresque en Russie" (Paris, 1854), and in German, "Russland: Land und Leute," to which the Russian commentator does not assign a date.

A German History of Art

The first two volumes in the much-heralded "Prophyläen-Kunstgeschichte" have appeared. This elaborate scheme of a comprehensive history of art from the earliest times to the most recent schools, to be published by the Prophyläen Verlag of Berlin, has excited much favorable comment in Europe. If the two volumes now published may be taken as an earnest of the whole, these expectations will be amply justified.

In "Der Kunst der Naturvölker und der Vorzeit," Eckart von Sydow provides an exhaustive survey of the whole body of primitive art and of the modern art of primitive peoples. The main treatment of these productions is according to subject, and a valuable bibliography is appended to each chapter. Wilhelm von Bode's "Die Kunst der Frührenaissance in Italien" is a wholly admirable revaluation of the art of the Quattrocento from a point of view singularly vital and modern. Both texts are exceedingly well written and arranged, and are provided with useful analytical indexes. The books are carefully manufactured and embellished with an unusually large number of illustrations, in half-tone and in color.



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EDSEL FORD GIVES DETROIT A MINO BUST

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DETROIT.—Mr. and Mrs. Edsel Ford, who gave the Detroit Institute its most beautiful Oriental carpet, have just presented the Institute with a marble bust of a Florentine lady by Mino de Fiesole, one of the greatest of the Italian sculptors of the XVth century. Director Valentiner learned of the existence of this bust when he was in Italy this summer making a study of Italian sculpture, and negotiated for its purchase. The purchase funds of the Institute were wholly inadequate, but he secured an option on it in the hope that if the Museum could not acquire it, it might find a permanent home in some private collection in Detroit.

The bust was probably executed about 1460, as it still shows the influence of Mino's master and contemporary, Desiderio. It is in a splendid state of preservation, while most of the busts of this period have suffered broken noses or chins. Of particular beauty is the profile, which shows the charming arrangement of the coiffure with its perfect rhythmic lines. There is a close similarity between this marble bust and some of the portrait paintings of beautiful women by Botticelli and Chirlandajo.

Chicago Galleries Association to Loan Works to Subscribers

CHICAGO.—Curtis B. Camp, president of the Chicago Galleries Association, announces that the association now has a lay membership of 100. At the trustees' meeting last Thursday, a resolution was passed authorizing the renting of the second floor at No. 220 N. Michigan Avenue for a period of six years, and the work of altering this site and equipping the galleries will start at once.

The trustees feel that with 100 lay members, the success of the project is assured, and the other fifty members will undoubtedly come in within the next month.

The association will open subscriptions to the circulating department in a short time. The dues for this will be \$10, and the subscribers will be privileged to take small pictures and bronzes to their homes and retain them for sixty days, and then exchange them for others.

The lay membership will close with 150 members and the circulating department with 1,000 members.

Modern Indian Art at Tate Gallery

LONDON.—Indian art is at present undergoing an interesting development in which old traditions are being adapted to modern needs and views. Among the most accomplished of the modern Indian artists is Fysee Rahamin, whose exhibition at the Tooth Galleries last spring created so much interest. Two of his water color drawings have now been accepted for exhibition at the Tate Gallery of Milbank.

Fuchs' Etchings to Go on Tour

Emil Fuchs is arranging a series of exhibitions of his etchings to be shown in Philadelphia and Washington and extending through the whole of the South. A group of his prints and drawings will be seen at the Corcoran from Dec. 1 for three weeks.

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Minneapolis Acquires a Rare Titian



"THE TEMPTATION OF CHRIST"

Courtesy of the Reinhardt Galleries

By TITIAN

The sale of this Titian to the Minneapolis Society of Fine Arts for the Institute in that city by the Reinhardt Galleries for \$200,000 brings to this country a work of the first importance by the great Venetian.

It was this painting that Doctor Bode and Doctor Friedlander, curators of the Kaiser-Friedrich Museum in Berlin, endeavored to acquire for their collection by offering in exchange a number of pictures by great masters who were represented in the Museum by more than one example. A special government commission refused to allow the exchange.

In expressing his regret Doctor Bode remarked that in the fifty years of his curatorship he had never been offered so fine a painting by Titian. He calls "The Temptation of Christ" a pendant and companion picture to the "Tribute Money" in Dresden in which Christ is tempted with gold by an old, bearded man. In the present picture he is tempted by a youth who offers him a stone with the demand that he turn it into bread and so prove that he is the Son of God.

This painting, which was done about 1530, passed early in its history from the collection of the Chevalier de Lor-

raine to that of his master Philippe, Duc d'Orleans, Regent of France, whose "Palais Royal Collection" was the most famous group of Titians ever assembled. At his death in 1724 it passed to his son Louis. The heir of Louis was his grandson, Philippe Egalité, who perished in the Revolution. Before his death he had sold part of his collection to the banker Walkuers at Brussels for £750,000, and Walkuers in his turn sold it for 900,000 francs to M. Laborde de Mereville.

De Mereville began a gallery adjoining his hotel in the rue d'Artois and this was nearing completion when he was obliged to flee to England, taking with him part of his collection. His imprudent return to France resulted in his death. His pictures had been sold by a London dealer to a syndicate composed of the Duke of Bridgewater, Lord Carlisle and Lord Gower, later Marquis of Stafford, for £43,000. The three chose what pleased them and the re-

maining pictures were exhibited for six months at the Bryan Gallery in London and a part was sold in 1798 for 31,000 guineas. The remainder were sold at auction on Feb. 14, 1800, by the firm of Peter Cox, Burrell & Foster of London.

At this sale the "Temptation of Christ" was purchased for 400 guineas by T. Hope, who owned a fine collection of Italian pictures. At the same sale the Christ appearing to the Magdalen, now in the National Gallery, brought the same price, while the "Allegory on Human Life" from the Duke of Bridgewater's collection, brought 600 guineas.

This picture will be on view at the Reinhardt Galleries from Nov. 23 to Dec. 5 before passing to its new home in Minneapolis.

Reward Offered Here for Nine Old Masters Stolen in France

Advertisements have appeared in New York newspapers offering a reward for paintings valued at 1,000,000 francs which were stolen from the Chateau de Montfort at Muelles, France. The amount of the reward was not stated.

The stolen pictures included Van Dyck's "Portrait of Jean Bernard," Velasquez's "Portrait of a Man" and Holbein's "Portrait of the Duke of Belesire," as well as at least five more works of old masters.

The paintings were the property of M. Bregi, the owner of the chateau. They were all cut from their frames which were left hanging on the wall. M. Bregi was in Paris at the time of the robbery.

James N. Luttrell, a lawyer, who is in charge of the search in this country,

said that his French client had no information that the pictures had been smuggled to this country, but that he had been asked to get in touch with the picture trade here and to offer a reward for information which might lead to their recovery.

Three of Max Bohm's Pictures Are Reported Missing by His Widow

During the past two years three paintings by the late Max Bohm have been lost. One was a landscape entitled "Early Morning," about 24 inches high by 20 wide. The composition showed wooded hills reflected in a lake. It was painted in a high key with a luminous sky. It was never publicly exhibited and has disappeared within the last year.

"Bread Upon the Waters," a canvas 30x36, showed a stormy sea with a high horizon line. It was low in tone with somber greens predominating. Three figures, two feminine, were depicted at the water's edge, apparently dragging out driftwood. Their attitude indicated that a strong wind was blowing as their bodies were bent against its force. This canvas was shown in Dallas and other Western cities. In the spring of 1923 Mr. Bohm was seen taking this picture from his home in Bronxville to New York evidently to exhibit somewhere.

A small landscape, 12x16, showed a village in France; tall poplar trees composed a lane through which were seen red roofs of houses in the distance. The picture was low toned with predominating greens and browns. Mrs. Bohm has been unable to find any trace of these pictures since her husband's death two years ago.

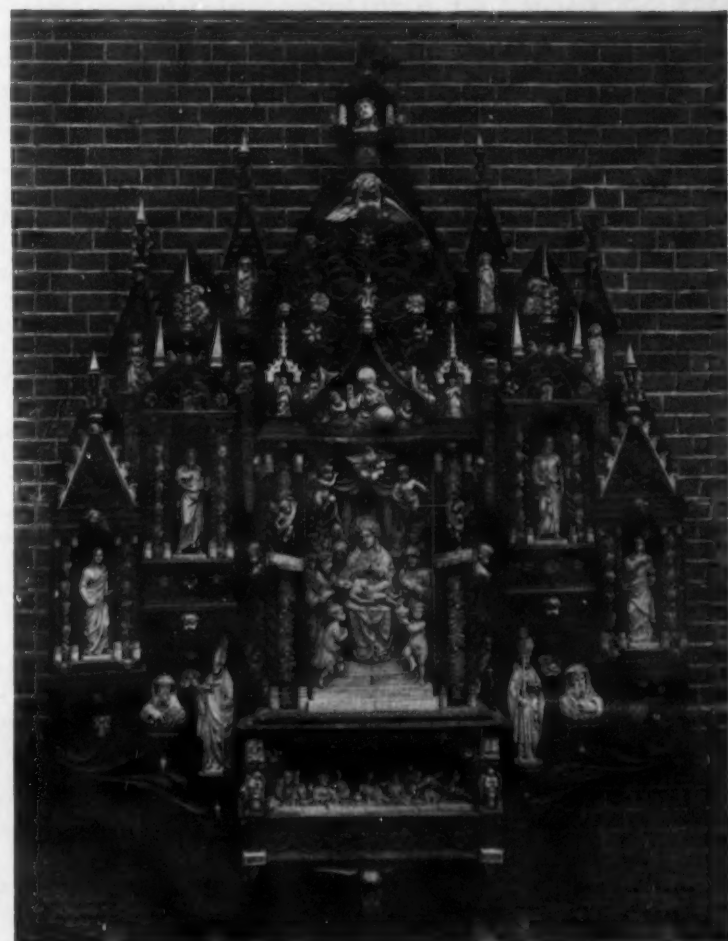
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Chiesa Collection of Italian and Flemish Masterpieces Goes on View at the American Art Galleries



"MADONNA AND CHILD" By SEGNA DI BONAVENTURA
Courtesy of the American Art Association
This painting is 34 inches high by 23 1/4 wide.

By GUY EGLINGTON

The catalogue of the Chiesa collection, an admirable piece of printing, errs, I think, by distribution of emphasis. By giving each of the sixty-odd pictures a full-page reproduction, emphasis is laid on the collection as a whole, rather than on individual masterpieces. There are collections in which such treatment is advisable, in which the personality of the collector is a controlling factor. Not so the Chiesa. Strength lies here in the individual, rather than in the average. It is the presence of a round score of works of quality, half of that number of a quality approaching the first water, which makes the collection the most important of recent years.

For this reason I will not attempt anything like an exhaustive account, but, taking the pictures in the order in which they are catalogued, will pick out those which seem to me of especial importance. The collection goes on view at the American Art Galleries today.

The first painting which calls for comment is No. 9, a small study entitled "A Convalescent Woman," given to Jan Steen. In the catalogue it is reproduced for some mysterious reason in silhouette, which wrongs it. It is painted with the greatest possible ease and fluency, and the ground is, from a rapid examination, perfectly intact. No. 12, a portrait of Charles VII, King of France, by a Flemish master, after Clouet, is interesting chiefly for its subject matter, and for the excellence of the original on which it is based.

Not so No. 13, a "Madonna and Child," by the Master of the Death of the Virgin. The painting of the Child marks the first high-water mark of the collection. It has something of that tightly compressed strength, which is characteristic of the best Flemish masters. One passes on to No. 19, a large "Portrait of a Lady" by Sir Peter Lely. Lely, master painter and courtier, understood two things perfectly: to flatter the sense of possession and never to give away a secret. What better endowment for a painter of fashionable women?

With Patinir (24A & B) we enter another world. This most delicate and whimsical of Flemish landscape painters

is ill represented here. The XIXth century schools of landscape have so filled the public eye that collectors have come to assume that landscape is a wholly modern invention. Hence the neglect in this country of such master landscapists as Poussin, from whose "L'Été" to the finest achievements of the XIXth century is but a step. Patinir, a century further removed from us (died 1524), is not less wholeheartedly a lover of nature, though he permitted himself greater liberties, marshalling plain, rocks, mountains, rivers and sea into one small panel.

It is characteristic of Patinir that he has all the virtues of a minor master, without being himself minor. Precise as any engraver, his touch is yet free. Loving certain patterns, his invention is such that he never fails to awaken surprise. He loved above all things speed and purpose. Roads and rivers begin and have their ending clearly within the frame. Roads that double and turn with the speed of a whiplash. The whiplash is his signature. Its cracking is heard in every inch of his compositions. Note though that he cracks it from within. The laws of perspective he uses, but inverted. The further he penetrates, the broader the sweep of his line. Hence, despite nervous energy of detail, his calm and comparative amplitude. His pictures have always the air of being larger than they actually are.

Of the two Patinirs in the collection, the "Landscape with a Convent," here reproduced, is an exceedingly fine example. Fine too is the Van Dyck "Head and Bust of a Lady" (almost life size), and most powerfully conceived.

Of the Rhenish pictures two are given to Bartholomew Bruyn the Younger. While not certainly by this master, No. 33, panel portraits of a "Donor and his Wife in the Act of Adoration," is well worth attention. Its patent honesty and simplicity find their counterpart in the Joos van Cleve "Trinity" (No. 43). Situate midway between the tortured fervor of the Flemish and the splendor of the Italians, Rhenish artists took their religion more calmly, like the good burghers they were.

I write the word "tortured" and then look back at the Isenbrandt (No. 36, "The Holy Virgin with the Child, Seated in a Landscape"). No least trace of torture left, but in its place an un-

expected gentleness. Landscapes, castles, St. Joseph at the Spring and the Blessed Virgin Herself all painted with the uttermost of tenderness.

Last of the Flemish masters, Van Scorel, with a half-length portrait of a Dutch humanist. Van Scorel was himself a great traveler and painted in the background monuments of the ancient world. But whether as symbols of past glory or past wickedness is not clear.

Arrived at the Italians, the tempo quickens. A Tiepolo sketch (No. 47, "Bishop Reading the Gospel") evokes, with handling the most summary, the grandeur of his monumental decorations. An early Sano di Pietro (No. 50, "Madonna with Saints and Angels"), drenched still in Sassetta, sparkles like a jewel. Two panels given to Lorenzo Veneziano (Nos. 52 and 53, "Scenes from the Legend of St. Nicholas") show XIVth century Venetian art at its finest. The superb Segna "Madonna" (No. 54) possesses an explosive quality rare in Sienese art. Follows hard on its heels Boltraffio (No. 56, "The Virgin with the Book"), assimilating with surprising ease the hard doctrines of his master, Leonardo. The puzzling early XVth century Venetian double portrait which hung for years in the Kaiser Friedrich Museum remains an enigma still. Filippino Lippi (No. 57, "Madonna and Child") forms a fitting curtain to a remarkable group.

Any and each of these would warrant a longer study than we can give. I called the Tiepolo a sketch. The term is a technical one only. It is a complete conception, constructed with that logic which only a great master possesses. In that it is a sketch, it has verve and speed, but these qualities do not take away one iota from fullness. The kneeling altar boy who holds the Book, the clerk with the bishop's staff

and the bishop himself, enveloped in his sacramental robes, make a marvelous group.

Venetian painting developed later than that of Florence and Siena so that the Lorenzo Venezianos, of which one was reproduced in THE ART NEWS last week, may fairly be taken as representative of XIVth century Venetian art at its highest expression. The two supplement each other so admirably—the first excelling in space composition, the second in splendor of the human figure—that it were a shame should they be separated. The figure of the Saint in "Saint Nicholas' Bounty" is little short of a masterpiece.

Whether the Segna or the Filippino Lippi may claim to be the most important picture in the collection must remain an open question. Judging from purely aesthetic standards, I would lay my money on the Segna, though the

Lippi is, at least in conception, a very fine picture. I would point especially to the two little landscapes seen through the open windows. These are of the utmost delicacy and quite untouched.

Remains the Venetian double portrait, a picture which cannot fail to intrigue any student. Something of Bellini, not a little of Carpaccio, a foretaste even of Giorgione—*qui a pu faire ça?* Not these obviously, yet possessing a dynamic quality which excludes the possibility of any mere hanger-on. The problem is complicated by the atrocious reproduction in the catalogue, which makes one doubt genuine enthusiasm felt before the original. There, observing the structure of the heads, one sensed, rather than thought of, Antonello. Almost certain to be wrong, of course, but a picture which lures men on to make fools of themselves must surely have life in it.

"LANDSCAPE WITH A CONVENT"

Courtesy of the American Art Association
An oak panel, 10 1/2 inches high by 14 wide

By JOACHIM PATINIR

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A Flower Painting by a Viennese Baroness



"ROSES"

By CLO HADE

Clo Hade is a name not as yet well known in the American art world, but there is no doubt that it will in time become better known, so certain critics say. Clo Hade belongs to the Viennese aristocracy, and in private life she is Baroness Dobhoff.

While she is able to paint charming landscapes slightly recalling fine sketches of Renoir, her strength lies in her ability to depict flowers. Her flower paint-

ings combine both strength and charm. Exquisite taste, harmony of coloring, mellowness of tone, and warmth of rendering mark her work. "Roses" by this young artist, gives a fairly good idea of her painting.

Clo Hade lived for a year in New York and is leaving in a short time for Vienna. She and her husband, who is a well known portrait painter, expect to return to the United States in 1926.

LONDON

The report from the United States to the effect that Queen Mary was denied the courtesy of being permitted to purchase certain items from the Leverhulme Collection prior to its shipment to New York, is regarded with mixed feelings on this side. To begin with, the report has not in the first instance been yet corroborated by those authorities who alone could hallmark it as authentic; secondly, if true, the refusal was scarcely, it is felt, in the best of taste or in accordance with that spirit of graciousness with which we ourselves would have felt inclined to view such a request from another and a friendly country. We hardly care to believe that the report is actually founded on truth.

We so often find at the Leicester Galleries exhibitions that are somewhat disturbing in their stimulus that it makes quite a pleasant diversion to come across one like the present show, where Beatrice Bland's flower paintings and Walter Russell's portraits and water colors of Venice concentrate more especially on the decorative side of things. I do not feel that Miss Bland regards her blossoms and the charming bits of pottery and glass in which she arranges them from any point of view save that of creating a very acceptable decoration for some wall space. She has, as it were, "made a corner in flowers," she has exploited all their pictorial possibilities, and very charming are the results. But possibly because she repeats herself so frequently in the process, one feels that an occasional excursion into other realms might prove desirable. In the mass the pictures are slightly reminiscent of a department store where one selects some form of wall decoration to accord with one's color scheme. Yet it is accomplished work, in spite of its rather static quality.

Walter Russell's art is a delicate one, and seen to as much advantage in his preliminary sketches as in the finished work. The impression that is loosely seized in water colors is apt on occasion to appear not a little hard in oils. The attraction in this artist's work lies not in its strength but in its ability to suggest subtleties of observation, and when it becomes invaded by too great a definiteness, not a little of the subtlety is lost. The portrait are less satisfactory

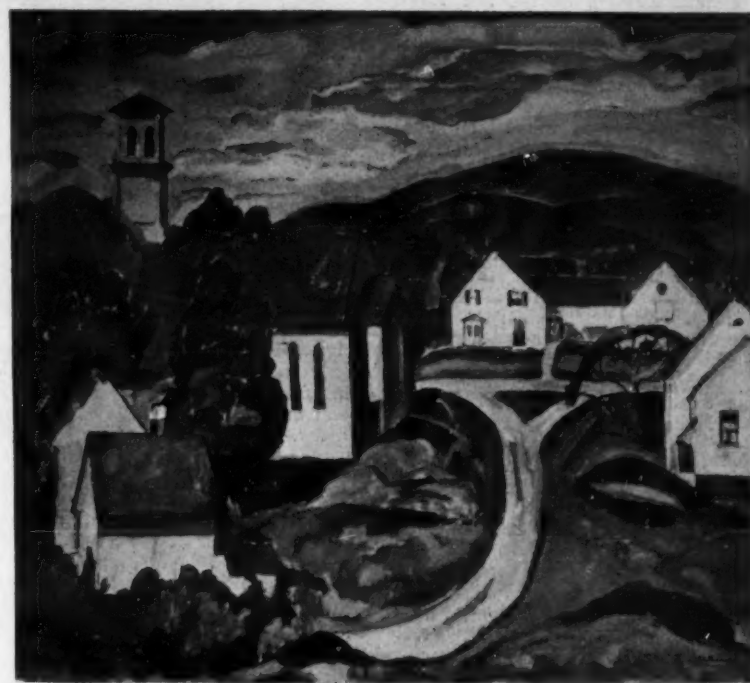
humor but on a profound understanding of cat psychology. Practically all the exhibits were sold within a very short time of the opening.

Likewise organized in the cause of charity is the Humor Exhibition at Spring Gardens, to which King George has made a number of valuable loans, among them some fine Rowlandsons from the Royal Library at Windsor Castle, as well as a number of Hogarth drawings of scenes of contemporary life. It is indeed easy to discover on studying the latter, how much this XVIIIth century master influenced the artists who followed him, for something of the same sombre bitterness which characterized his laughter makes itself felt right up to the middle of the XIXth century when humor seems to take a less critical and a more light-hearted view of things. What a force *Punch* has been in the land is clearly evinced by the retrospective series of illustrations which form a really illuminating history of social development as well as a delightful review of fashions and their absurdities. We, who revel in the witticisms of Max Beerbohm, find it a far cry to the grossnesses of Rowlandson and his contemporaries, yet the latter conjure up a picture of his day that appeals by its very frankness as to fundamentals. The exhibition impresses one with the conviction that it would be difficult to overestimate the force that humor may assume in righting wrongs and promoting an improvement in practically any direction. The next exhibition in these galleries is to be one of unsigned pictures, sculpture and crafts, to be adjudged as to merit by a band of artists nominated by the exhibitors. It will be under the auspices of the Panton Arts Club.

An exhibition which should make a great appeal to all devotees of the noble art of collecting is that at a Soho gallery that calls itself "The Montmartre." This is an exhibition of "finds" made in such open places in London as the Caledonian Market, Petticoat Lane, Whitechapel, and Leather Lane, Holborn. It makes one's mouth water and all one's vices of cupidity, enviousness and the like, rise to the surface to study the sixpenny model in Georgian silver of a galleon, the half-crown scrap-book that has already obtained £15 for just a couple of its colored prints, the penny sundial that once belonged to Admiral Ross, and the XVIIIth century manual on chess that, as far as I remember, cost its owner twopence. In all there are about seventy markets in London and its immediate vicinity where odds and ends are either scattered on the ground or strewn on stalls, and where the indefatigable are as a rule, eventually rewarded, provided they bring some flair to the job, by some find or other ere their researches are ended. The pessimist who bewails that the days of "finds" are over, is here convicted by the fact that a great number of these interesting exhibits are marked as having been unearthed quite recently.

The remarkable vogue that the etchers of today are enjoying is evidenced

Modernistic Art at the Pen and Brush



"THE YELLOW CHURCH" By ETHEL LOUISE PADDOCK

In the present exhibition of the Pen and Brush.

by the fact that many of their proofs of quite recent years are unobtainable. This is true of quite a number of names that have been sponsored by Mr. Arthur Greatorex of the Greatorex Galleries, Grafton St., who has issued a most interesting catalogue of recent

work by Winifred Austen, Charles Cain, Troy Kinney and others whose etchings we associate with his gallery. Some charming reproductions of Miss Austen's bird themes, Charles Cain's Burmese scenes, and Troy Kinney's dancing elfs, adorn its pages. —L. G.-S.

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BERLIN

In commemoration of the late Lovis Corinth, president of the Secession Society, the society will not elect another president, but will link his name forever with this corporation. *In hoc signo vinces* is the vow expressed in his memory in the preface of the catalogue of the present exhibition. The catalogue contains also an account of the process of gestation of Corinth's latest achievement. This exhibition is also remarkable for the fact that for the first time since the war French artists have joined in a representative number the enterprise of a German artistic association. In spring the Secession will send a collection of works by members to Paris to be shown in the Salon des Indépendants. The assembly of French works in this exhibition is of the first rank. Utrillo, Picasso, Matisse, Marie Laurencin, Eli Lascaux, Charles Dufresne, Maillol, Adrien, Derain, Vlaminck, Rouault, Leger, Signac, Braque and Bonnard are among those represented.

Great interest is shown in the painting "Ecce Homo" by Corinth, which is the latest emanation of a master genius and which bears the stamp of his forceful personality. The conception of this painting dates back twelve years. It is a modern version of the ancient tragedy—the spirit that is subjected by brute force—the eternal drama of mankind. Three large figures are placed in forward position and in a masterly way the physiognomies are modeled to express sublimity and baseness. The rest of the exhibits include E. Büttner's impressive portrait study, Roerich's flower piece, and pictures by Jaekel and Jacob. Sculptures are by Professor Wenk, Josef Thorak and Johannes Schiffer.

The Academy of Fine Arts has assembled about 500 works by members and guests, restricted to water colors, gouaches, pastels, drawings and other graphic works, to which have been added a comparatively large number of sculptures. There is, before all the others, Max Liebermann, the president of the society, with a series of charcoal, then the late Adolf Oberländer with a number of drawings, and Professor Hübner with several exceedingly atmospheric water colors. Käthe Kollwitz, E. Barlach, Rudolf Grossman, Walter Klemm, Hans Herrmann, Unold are worthy to be singled out for their ingratiating and pleasing qualities. The entrance room is entirely given up to sculptures by Ernesto de Fiori.

Sculptures by Bernhard Sopher at the Waltschek Gallery testify to a very strong capacity of giving with great simplicity a monumental but also psychic effect. The artist gives to bronze and stone figures and portrait busts an especial charm.

Utrillo is shown in the Goldschmidt-Wallerstein gallery. He has been called "the painter of the street" and in fact he depicts with few exceptions over and over again the various aspects of the street. His oeuvre is unequal in quality for he is subject to psychical and physical affections, but the dozen or more paintings assembled in this gallery are all of the highest order.

In the former Art and Crafts Museum is an exhibition of ceramics, executed at different places of the March of Brandenburg. The new director, Herr Mufang, endeavors to give to the old institution the instigation and incitement of the modern movement in order to bring forth objects which may rival the best productions of the past. Striking through the beauty of the glaze are vases by Douglas Hill and perfect in the execution are the works by Emil Pottner.

ANN ARBOR, MICH.

An exhibition is being held here of thirty-odd etchings by Alfred Hutty. It is shown in the Alumni Memorial art gallery of the University of Michigan, under the auspices of the Ann Arbor Art Association. During the same period there is also shown a collection of oils and water colors by Henry G. Keller.

FOR SALE—One of the finest and most representative collection of old Indian paintings ever formed. The collection comprises old and unique Jain, Persian and Sanskrit manuscripts all with miniatures, old Jain, Persian and old Bengal and Orissan book covers, paintings and drawings of the Moghul and Hindu schools including a very large number of old Kangra and Pahari paintings as well as representative specimens of the various schools. The collection would be a rich acquisition for any Museum or private collector and is offered at a very moderate price.

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ST. LOUIS

One of the focal points of interest during the Teachers' Convention, held in St. Louis last week, was the gallery of XVIIth and XVIIIth century French painting, at Noonan-Kocian's. The fact that this collection is valued at a little under half a million dollars, was noised abroad, and all the art supervisors added the information that Largillière, Nattier, Watteau, Pater, Lancret, Boucher and Fragonard could be seen in the original, color prints of which are generally used in the schools. The exhibition was made the subject of several important lectures.

Mr. and Mrs. Frank Tenney Johnson have come on for the period of Mr. Johnson's exhibition of western paintings at the Newhouse Galleries on Kingshighway. Twenty canvases, including the huge dramatic buffalo composition, "A Vision of the Past," and the beautiful little sunlight symphony, "The Morning Ride," are attracting very general attention. Six exceptionally fine moonlight effects and several pieces of pure-tone painting mark Mr. Johnson's escape from the category of Indian and cayuse painters. The collection is to remain in St. Louis through November.

The new offering at the City Art Museum is an aquarelle display of Spanish themes by Arthur Byrne, whose work comes fresh from Madrid. At the Healy Gallery another water color painter, F. E. Horne, whose product is typically English, will be on view next Monday. In connection with the two recent exhibitions at Healy's and the City Art Museum, it is of interest to note that Fred Conway was awarded the first prize for a painting of true thumb-box character, in the competitive Thumb-Box show. Mr. Conway's sketches and finished paintings, from Algiers and Tunis, may still be seen at Healy's. His colorful sketch and the major part of the City Art Museum exhibition, prize-winning and otherwise, will be sent on a tour of the nearby towns, under the auspices of the Art League.

The big fall event in St. Louis art, the thirteenth annual competitive exhibition of paintings, sculpture and applied art, was opened at the Artists' Guild with a reception and private view, last Saturday evening. The personnel of the jury of award has not yet been determined. The three members of this jury are selected by secret ballot of those exhibiting, and some of the most eminent painters and sculptors in America have in past years enjoyed the Guild's hospitality. It is the verdict of these visiting jurymen that there is nothing in this country which quite matches the St. Louis Artists' Guild, either in spirit or in the architectural charm of its building. —Emily Grant Hutchings.

ST. PETERSBURG, FLA.

An exhibition of paintings by Fred Wagner went on view at the Arts Club Nov. 17.

Exhibits from the Grand Central Galleries and the Macbeth Galleries, New York, will be held later in the season. Other displays will be one of water colors by Alice Huger Smith and one of paintings by George Inness, Jr.

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BOSTON

More than 18,000 people visited the Sargent show during the first six days it was open to the public at the Museum of Fine Arts. The attendance continues at the high water mark of 2,700 daily, with 3,500 on Sundays.

Paintings and water colors by John Whorf are being shown at the Grace Horne. It is the most successful exhibition this young artist has had since Sargent brought him to general attention by buying one of his pictures.

Thirty original pencil drawings by Sidney Woodward at the Casson Galleries are far and away the best work in this medium yet shown by this young artist. His rapid development as a painter has been the talk of the Boston studios and galleries for the past year. Oils and water colors, mostly new, are being exhibited by George H. Hallowell at the same galleries.

Landscapes in miniature by Carl H. Nordstrom are being shown at the Byrd Studio, North Cambridge.

Jonas Lie's landscapes, painted in the Adirondacks and in Norway, have provided one of the memorable shows of the year at the Robert C. Vose Gallery.

Etchings in black and in colors by modern French artists are being shown at the Boston City Club for a fortnight under auspices of Georges Plasse. He gave a talk Nov. 18 at the club on "Americans and America as Seen by a French Artist."

On the walls of Marjorie Knapp's Bookshop may be seen paintings by Mrs. Jane Houston Kilham.

Portraits by Giovanni B. Troccoli occupy the gallery of the Guild of Boston artists for a fortnight. In the show window of the building is a plaster cast of Philip L. Sears' study of Percy D. Haughton, famous Harvard football coach. Haughton is shown with one knee on the ground, in football togs, megaphone in hand, watching evidently with kindly intensity the work of his charges.

At the Fogg Museum are shown drawings by Howard Giles.

The Woodstock Art Association is soon to hold its annual Boston show at the Boston Art Club. Later will be shown here the work of Provincetown artists. —E. C. Sherburne.

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PARIS

The Grande Maison de Blanc which, during the course of the last season, inaugurated a department of modern painting, at present has an exhibition of paintings by the Douanier Rousseau, who is fully accepted since it is known that he is to be at the Louvre; also, the branch de luxe of the Samaritaine is to open a department of fine arts as well. This is not, in fact, an innovation; thirty years ago the Bon Marché, between its display of household goods and perfumes, had a large salon with mouldings and gildings, on the walls of which one might choose paintings of all sorts, except good ones.

The question is, will amateurs patronize these new dealers? It is the more doubtful because the antiques of the big shops are usually dearer than those to be had at the dealer in antiquities, and one has not the same resource, as with them, of discussing the price. For my part I must own that it would no more occur to me to buy a painting at one of these shops, than to buy a hat at Durand-Ruel's or Bernheim's if they should take to selling them.

—H. S. C.

DRESDEN

At Richter's new works by Richard Seewald have been advantageously arranged in the gallery. Drawings are by R. Genin, a young and very gifted artist.

Director Posse of the State Gallery has been commissioned to prepare for the great International art exhibition to be held 1926 in Dresden.—F. T.

SAN FRANCISCO

Of the exhibition of sixty pictures by H. Oliver Albright, held at the Galerie Beaux Arts for two weeks, Gladys Zelinder said in the *Chronicle*: "It is perhaps some decorative genius for happy pattern possessed by Albright that irresistibly suggests gray walls made gay by these pictures. Gayety, singing color, a clean line, stamp all his work, whether it be in a bold description of nature or a suggestion of detail."

The sun and color of California are depicted with vividness and power in these works.

Etchings by George Elbert Burr are on view at the Paul Elder Gallery. The center of interest is a series of thirty-five etchings depicting varied phases of the American desert. Museums and private collections in England and on the Continent as well as in the United States purchased half the edition in three months after its publication.

Water colors by Gunnar Widforss went on view at Gump's on Nov. 2. The Swedish painter, who did a series of paintings of the national parks that attracted much attention, shows a new group of redwood paintings, some San Francisco bits, a few Monterey coast pictures and two scenes painted from the cliff dwellings at Mesa Verde.

DECATUR, ILL.

Paintings by members of the Taos colony have been attracting a large number of visitors to the Art Institute. Gallery talks were given by George Raab.

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The World's Art Auctions

(Continued from page 5)

GUNTHER COLLECTION

American Art Galleries, Nov. 12, afternoon and evening—Selections from the Charles F. Gunther collection, sold by order of the Chicago Historical Society. Total, \$19,007.50. The more important items:

- 86—Original autograph manuscript ballad, by Robert Burns, written in ink on both sides of a folio sheet; Charles W. Lawrence, 1800
- 182—Hebrew manuscript on vellum of the XV century; L. R. Morris, 220
- 183—Hebrew manuscript on vellum of the XV century (larger than preceding); L. R. Morris, 250
- 271—Colored maps done by hand, 1513; S. A. Bell, 320
- 277—Maps, by Frederick De Wit, engraved allegorical title page in colors; Amsterdam, circa, 1695; S. A. Bell, 310
- 301—Milton's copy with his autograph initials on title page in box case made from wood taken from his house, 1595; E. H. Wells, 310
- 311—Musical manuscript, containing variations of a composition for the piano, composed in 1797; George Dickson, 320
- 318—Musical manuscript, by George F. Handel, for violins and organs; composed about 1737; Paul Gottschalk, 950
- 326—Original autograph musical manuscript, by Mozart; Paul Gottschalk, 570
- 427—"The Tragedy of King Richard III," by William Shakespeare, 1629; Rosendach Company, 400
- 431—William Shakespeare's Comedies, Histories and Tragedies, London, 1665, fourth folio, 1685, printed for Harrington, Brewster and Bentley; Gabriel Wells, 585

AUCTION CALENDAR

AMERICAN ART GALLERIES

Mad. Ave. & 57th St.

Nov. 24, afternoon and evening—The library of Alexander W. Hannah, consisting of American and English authors, letters by Bret Harte, etc.
Nov. 27, 28, afternoons—Collection of Henry Griffith Keasbey, including XVI to XVIII century arms and armor.
Nov. 27, evening—Part I of the collection of Achilleo Chiesa, consisting of Italian primitives and XVI and XVII century Flemish and Dutch paintings.

ANDERSON GALLERIES

Park Ave. & 59th St.

Nov. 23, afternoon—Early American furniture, children's furniture, and over 100 hooked rugs, from the collection by Mrs. Edward O. Schernikow, New York.
Nov. 23, 24, evenings—Early printed books, consisting of French books, and general literature from the libraries of the late William M. Lafan and Dr. William Hirsch.
Nov. 24, afternoon—Antique and decorative furniture, Japanese and Chinese porcelains, Oriental and European objects of art, including selections from the collection of the late Sir Roderick Cameron.

WALPOLE GALLERIES

12 West 48th St.

Dec. 3, morning and afternoon—Arms and armor, edged weapons and police arms, including the Baltzer and Lester groups of North Carolina and New York.

LOS ANGELES

The Biltmore Galleries have been showing paintings by Louis Hovey Sharp and Joseph Raphael of San Francisco. Landscapes by J. Bond Francisco, pioneer painter of Los Angeles, are also on view.

Karl Yens is exhibiting oils and water colors at the Ebell Club. Two prize pictures, "Mystic of the Orient" and "The Pasha," are included.

The Southwest Museum offers the annual autumn exhibition of the West Coast Arts, Inc.

Portraits by Neale Ordayne are exhibited at the Cannell and Chaffin Galleries.

The Stendahl Gallery is showing the first American exhibit of Gordon Coutts after a sojourn of six years abroad. The pictures are scenes of Spain, Egypt, Algeria and Old Mexico.

Arthur Turner Foster is exhibiting at the Hatfield Gallery.

—Elizabeth Bingham.

POIRET COLLECTION ON SALE IN PARIS

Modern Paintings Purchased by the Dressmaker-Connoisseur Contain Many Works to Attract Amateurs

PARIS—Although the auction sales have recommenced at the Hôtel Drouot since people have come back to town, and follow their normal course; although fine works of art, furniture, tapestries and paintings are frequently put up at auction, bid for and bring good prices, no big sales are looked for before the close of this year. This is not to be wondered at when the political and financial situation is considered, and the apprehension that the fiscal projects with which the government is credited will weigh upon the market.

The owners of works of art, objects whose value increases from year to year, are not at all anxious to exchange them for francs which are falling. But another very serious menace threatens the collectors, that of the tax on idle wealth which is now seriously being considered and vigorously fought—not only by the collectors at whom it is directly aimed and the merchants, who rightly consider that it would ruin a trade which brings in annually large sums to the State, and which in itself furnishes a very important part of our exportations—but also by those who believe that great collections have to be treated with due care, many of them being destined to revert to the state after the death of the owner.

Even when this is not the case, it must be recognized that these collections constitute not only a precious reserve fund, but an invaluable field of study for historians of art—they are the necessary complement of great public collections—and that nothing could be more dangerous than to discourage collectors by including works of art in the categories of idle wealth.

Certainly many of the most recent collections have not been made entirely for the love of art, but in a spirit of speculation, but it must not be forgotten that the day that their owner puts them up for sale the greater part of the 17.50 per cent of the receipts from the sale goes to the state.

Besides this, collectors frequently sell their collections in order to form others—such as M. Doucet, who several years ago sold his Bouchers, his Chardins and his Fragonards in order to buy modern paintings, and it would be unjust to believe that all amateurs who sell their collections are porfiteers.

Such is certainly not the case with

M. Paul Poiret, whose collection of modern paintings is to be put up for sale this month. This collection, two years ago, made a very interesting exhibition of which an account was given here.

Although very unequal, several of the paintings shown owing more value to the signature than to the quality of the work, this collection contained nevertheless some very good pieces. Besides those by Derain, an artist who is perhaps the most overestimated of these times, there were Benito, Dufy, Picabia, Van Dongen, and Abel Truchet; Matisse, Marchand, and Picasso, all three represented by insignificant works; and Dufresne, Lotiron, Boussingault, Moreau, Marquet, Guillaumin, Durey, Clairin, Max Jacob—as well as an amusing portrait of the latter by Modigliani—but the chief interest of the sale was in the Utrillos, the Vlamincks and the Segonzacs, the latter being represented by a collection of works of the first order.

One sees with a certain melancholy the dispersion of this collection whose sale marks symbolically the close of the first quarter of the XXth century, and perhaps also of an epoch. The silhouette of M. Paul Poiret will remain as one of the most amusing of this epoch. His influence and his vogue went further than that of a dressmaker only. He had a feeling for the fashion, often anticipating it.

After having called in a very exceptionally gifted artist, M. Paul Iribe, to compose for him a catalogue "de luxe," making the sensation with which he launched his dressmaking establishment, and providing him with a style for his "creations," M. Poiret discovered in the half-Oriental, half-peasant style of the Russian Ballet, then the latest novelty, the elements of a daring and amusing style. After having dressed actresses, he composed decorations for the theater, and opened under the name of Martine an establishment of decorative art, with cretonnes covered with flowers too

big, seats too low and furniture in black, silver and gold, a sort of style which had a great success before the war, and which seems today as old-fashioned as the styles of Liberty.

He was right to treat fashion as an art, wrong to treat art as a fashion. If he created nothing really original, yet it must be allowed that M. Poiret was at once daring and amusing, and his name in the field of applied art will have much the same significance that Pierre Lafitte's had in the publishing world. Not content with being a collector he wishes to show that, had he had the time, he might have been an artist, for two canvases by him figure in the catalogue.

—H. S. C.

Mme. Zola's Collection on Sale

PARIS—The inheritance of Mme. Emile Zola is to be put up for sale shortly. It contains nothing liable to interest the amateur except the water color which Cézanne offered to Mme. Zola to decorate her work table. Its title, "The Factory," bears the imprint of the time when Zola was a prophet, and the reaction of "Naturalism" against Corot's "Dance of the Nymphs" or "Concert in the Fields." We also know that in matters of art Zola was a perfect Beotian, and that Cézanne, notwithstanding the fact that they were schoolmates, discontinued visiting him. Three works by Manet, a portrait of Emile Zola in oil, the portrait of Mme. Zola in pastel, and a water color of Christ with angels, were willed by Mme. Zola to the Louvre.

—H. S. C.

Garfield on Art Commission

CLEVELAND.—Abram Garfield, Cleveland architect, has been appointed a member of the Commission of Fine Arts in Washington, D. C. Mr. Garfield, who is the son of the late President Garfield, succeeds Louis Ayres, whose term has expired. He is also first vice president of the American Institute of Fine Arts.

TO SELL SECOND PART OF KEASBEY ARMOR

American Art Association Places the Collection on Display and Sale Will Be Conducted on Nov. 27-28

The second part of the Henry Griffith Keasbey collection of European arms and armor is now on exhibition and will be sold by the American Art Association on Friday and Saturday, Nov. 27 and 28.

Mr. Keasbey, an American by birth, who for the past forty years has lived abroad, was a prominent collector of European arms and armor in the nineties of the last century. His collection comprised over 700 objects which were chosen with scholarly care; in many cases they had formed part of classical collections, e.g. Meyrick, de Cosson, Brett, de Belleval, Gimbel, Fortuny, Hefner-Alteneck, Magniac and Zschille. The first part of the collection was sold in December, 1924. All lots of the collection were placed in pairs, so nearly as possible.

Rains Galleries to Sell Jewelry

Stock of Jacques, Now Retiring

On special exhibition at the Rains Galleries, Inc., 3 East 53d St., from Sunday Nov. 29 and continuing until Dec. 1, will be the stock of jewels, the property of the well-known firm of Jacques, located for over thirty years at 46th St. and Fifth Ave., and now retiring from business.

On Dec. 2, 3, 4, and 5, daily at 2:15 p.m., Mr. Rains will sell this entire stock at public auction. Among the more important articles to be offered, of the jeweler's valued at over \$750,000, are: a pure white marquise diamond ring, weighing 8.68 carats, a sapphire and diamond bracelet, containing 10 Oriental Cashmere Sapphires and a rope of beautifully matched light cream pearls, with graduating Oriental pearls.

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CHICAGO

The Art Club of Chicago has at present an exhibition of French water colors and drawings assembled by Pierre Matisse. It includes works by the following artists: J. Marchand, Henri Edmond Gross, Martin Guys, Albert Marquet, Fougère, on Redon, Signac, Marie Laurencin, Pajot, Dunoier de Segonzac, Pablo Picasso, Pascini, A. Maillol, Eugène Delacroix, Henri Matisse, Utrillo, Vlaminck, Hermine David, Asselin and Rouault.

One of the pictures, a characteristic head of a woman by Marie Laurencin was purchased by Mrs. Russell Matthias. A number of others are spoken for but have not as yet been definitely decided upon. The exhibition seems to me to be unequal in interest, that is, some of the pictures are fine work by fine artists—others are only unfinished and inept sketches that not even a very poor artist would think of exhibiting. However Mr. Matisse, who is here with the exhibition, contends that they are all needed as half tones are sometimes needed to make a scale, to render the show characteristic. The three by Utrillo I admire very much. Without effort or affectation he has put into his three small landscapes that mixture of sentiment and laughter, like the mixture of sunlight and rain, that makes France so lovable, so much a country of rain-bows.

This exhibition overlaps the few remaining days of the exhibition of American Indian paintings and applied arts. The two are strangely consorted, especially where the modern feeling for crude colors and simple form in the French artists has reverted to a manner almost akin to the primitive methods of the Indians. It seems like one of the little jokes that civilization plays on mankind.

Recent accessions to the Art Institute include a painting by Augustus John, entitled "L'Espegle," the gift of Charles H. Worcester; "Alexander Pope at Twickenham," by Joseph Highmore, the gift of Mrs. E. Crane Chadbourne; "John Philip Kemble," by Martin Archer Shee, the gift of Mr. and Mrs. William O. Goodman; "Madame Gauguin," by Paul Gauguin, purchased from the Alexander McKay fund, and a bronze figure, by Poupelet, the gift of George F. Porter.

There will be a number of one-man shows exhibited at the Art Institute beginning Dec. 22 and continuing until Jan. 26—paintings by Randall Davey, DeWitt and Douglass Parshall, William S. Horton, Roy Brown and G. A. Fjastad. With these shows will be a selected group of sculpture by Alfonso Iannelli. Sculpture by Gaston Lachaise will be shown in the Arts Club gallery during the same period.

The following paintings of famous actors have been placed in the lounge room of the Goodman Theater, all purchased at various times through the Goodman fund: Portrait of Mrs. Siddons, by Beechey; Junius Brutus Booth, by Sully; John Philip Kemble, by Martin Archer Shee; (British, 1769-1850); John W. Wallach by Charles Robert Leslie. The portrait of Lillian Gish, by Nicholas Fechin, which also has been purchased, will be added to the group on the termination of the exhibition of American paintings and sculpture in the Institute.

In the print department of the Institute a new exhibition of Japanese color prints by Torii Kiyomasa, from the Clarence Buckingham collection has just been installed by Curator Frederick W. Gookin.

The South Side Art Association of which Mr. Lorado Taft is honorary president, will hold its first annual exhibition at Ida Noyes Hall on the Midway beginning with a reception Sunday next. Sixty-six representative artists and sculptors of this city will exhibit their works there until Nov. 29. The object of the society is to help develop appreciation for art in Chicago and to make the artist and lay person acquainted.

The Chicago Galleries Association has rented quarters at 220 North Michigan Avenue where it will shortly open galleries. The society now has 102 lay members. The society now has a circulating department, subscription to which costs \$10 a year. This enables the subscriber to take any small piece of sculpture or any small painting to his home and keep it for a period of thirty days at the end of which time he may exchange it for another until he is finally satisfied that he has just the proper thing for the proper place.

Among the ex-Chicagoans who were represented at the Paris Autumn Salon was Abe Ratner, who was being con-

gratulated, on vernalizing day, upon three excellent modernistic canvases which he is showing there, one of which, according to letters received from the French capital, received encomiums from several French critics. It represents the face of a Breton peasant girl as a mask, unlined by thought or feeling, while her real emotions are shown by a spiritual emanation of herself that seems to float in the air above her figure.

—Inez Cunningham.

LITTLE ROCK, ARK.

About 100 paintings, including landscapes, marines, portraits and flower studies, were shown for a week by Mrs. W. S. Holt at her studio. At the State Fair this year Mrs. Holt was awarded first prize for the best collection of three, in oil, and also received first premium on a single water-color; first on a single flower study, and second on a single landscape.

BLOOMINGTON, ILL.

Forty-eight paintings by American artists sent out by the Macbeth Galleries, New York, were shown here by the Art Association.

MINNEAPOLIS

Paintings by Arthur B. Davies, Bryson Burroughs, Kenneth Hayes Miller and Varnum Poor have been lent to the Minneapolis Institute of Arts by N. E. Montross, of New York. The exhibition will remain on view through the month of November. The selection is tasteful, and the arrangement is one calculated to show the style of these four modern artists. Davies' experience with Cubism has been commented on frequently; the Institute has shown several of his important works in the past. Bryson Burroughs' work was exhibited at the Institute in 1915. Though Kenneth Hayes Miller and Varnum Poor have not hitherto been represented here, their work blends well into the present exhibition.

Gallery tours conducted by Miss Miriam McHugh have been put on a regular schedule at the Institute, taking place twice a week, in response to numerous requests for special lectures on the subject of the collections.

The gift by John R. VanDerlip of a pewter communion service, consisting of flagon, chalice and patten, has just been announced. The pieces are simple in design and fine in workmanship, being

made by Bordman, at Hartford, Conn., some time in the first half of the last century.

After a summer of expeditions to vantage points in and near the city, the Minneapolis Municipal Sketch Club has resumed winter work in the Institute, where it meets every Saturday afternoon under the direction of Leo Henkora.

The largest and most representative collection of etchings by Mary Cassatt is now on view at the Institute. Robert Hartshorne of New York, whose broad interest has led him to make this unique collection, has lent 150 items. Fifty, including several fine color prints, have been placed on view in the print gallery. The remaining examples are in the print study room.

The Institute's program of motion pictures has already proved popular. Beginning on Nov. 20 the Institute presented another kind of motion picture, a series of three one-reel films dealing

with Egypt. The first reel was "The Delta of the Nile," showing the traveler's approach to the land of the Pharaohs; the second follows him in sight-seeing under the title "Ancient Customs of Egypt"; and the third reel takes him into the "Egyptian Museum at Cairo." The three films form an introduction to the study of Egyptian art.

The gift of an important catalogue of Japanese prints, part of a collection exhibited at the Imperial Museum, Kioto, last May, brings to the Institute another source of reference sure to be appreciated by students and connoisseurs. Of the hundred large-size reproductions many are facsimiles, perfectly executed. The catalogue was given by Mr. Kojiro Matsukata, of Kobe, Japan.

Through the generosity of Burges Moore of New York, the Institute has been given more than 500 photographs of works of art for inclusion in its reference library.

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Water colors by Henry Theodore Leggett; portraits by Eric Maunsbach; paintings by Laura Adams Armer, to Nov. 30.

Allied Artists of America, 215 West 57th St.—13th annual exhibition, beginning Nov. 28. Anderson Galleries, Park Ave. and 59th St.—Paintings by Jessie Laaky; Water colors by Will Simmons; textiles by Solotaroff, to Nov. 28.

Art Center, 65-67 East 56th St.—Paintings and sculpture from the Tiffany Foundation, to Nov. 30; Paintings and Oriental jewelry from the Karma Studios, to Nov. 28; fifty prints of the year shown by the American Institute of Graphic Arts, to Dec. 12.

Art Students' League, 215 West 57th St.—Illustrations by William Dodge, Nov. 23-28. Arden Galleries, 599 Fifth Ave.—Durant faience by Leon Volkmar, decorative and architectural wall paper by Elfreda James, and hand wrought metal work by Morgan Colt, to Nov. 24.

Babcock Galleries, 19 East 49th St.—Paintings by Russell Cheney and José Arpa, Nov. 23 to Dec. 5.

Boyle, Gertrude F. Studio, 246 W. 14th St.—Drawings, water colors and sculpture, to Nov. 28, 3 to 6 o'clock.

Bourgeois Galleries, 693 Fifth Ave.—Paintings by Arnold Friedman, to Dec. 14.

Brooklyn Museum, Eastern Parkway—Tenth annual exhibition of the Brooklyn Society of Etchers, to Nov. 30; special exhibition of paintings by American artists, to Jan. 3; paintings by Dr. Axel Gallen-Kallela, and other European artists, to Jan. 3; permanent exhibition of Tissot's water colors of the Life of Christ.

Brunner Galleries, 27 East 57th St.—Paintings, water colors and drawings by Thomas Eakins, to Nov. 29.

D. B. Butler & Co., 116 East 57th St.—Old New York and naval prints, to Dec. 15.

City Club, 35 West 44th St.—Paintings by Eugene Higgins, to Nov. 24.

Corona Mundi, 310 Riverside Drive—Tibetan banners, to Jan. 3.

Daniel Gallery, 600 Madison Ave.—Water colors by Owen Merton.

Dudensing Galleries, 45 West 44th St.—Paintings by American and European artists.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Gustave Loiseau, to Nov. 29.

Ehrich Galleries, 707 Fifth Ave.—Christmas exhibition of paintings of the Madonna.

Featon Galleries, 25 West 54th St.—Paintings by Hubert Vos, to Nov. 29.

Ferargil Galleries, 37 E. 57th St.—Portraits by Elinor M. Barnard, to Nov. 30; sculpture by Harold Erskine; paintings by Alexander Bower and Alfred Smith, to Dec. 9.

Grand Central Galleries, 6th floor, Grand Central Terminal—Centennial exhibition of the National Academy of Design, Dec. 1-Jan. 3.

Greenwich Village Theatre, 220 West 4th St.—Exhibition of costume sketches and stage designs by James Reynolds.

Harlow Gallery, 712 Fifth Ave.—Etchings and drawings by Marguerite Kirmse.

Holt Gallery, 630 Lexington Ave.—Paintings by Agnes M. Richmond and Winthrop Turney, to Nov. 30.

Kennedy Galleries, 693 Fifth Ave.—Etchings by D. Y. Cameron, to Dec. 14.

Keppel Galleries, 16 East 57th St.—Exhibition of old English coaching prints through November.

Kleykamp Galleries, 3-5 East 54th St.—Opening exhibition of Oriental art, to Dec. 5.

Knoedler Galleries, 14 E. 57th St.—Loan exhibition of Dutch masters of the XVIIth century, to Nov. 28.

Krauschaar Galleries, 680 Fifth Ave.—Water colors by American artists, through December.

John Levy Galleries, 559 Fifth Ave.—Paintings by American and European artists.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Little Gallery, 29 West 56th St.—Exhibition of jewelry and silver, Nov. 23 to Dec. 5.

Macbeth Galleries, 15 East 57th St.—Special exhibition of paintings by De Witt and Douglass Parshall, to Dec. 7.

Metropolitan Museum, Central Park at 82d St.—Renaissance wood cuts; Chinese paintings, through December; etchings and engravings by Dürer, Nov. 30 to Dec. 27.

Mitch Galleries, 108 West 57th St.—Landscapes from Cornwall, by W. Elmer Schofield, to Dec. 5; etchings by Alfred Hutton, to Dec. 5.

Montross Galleries, 26 East 56th St.—Water colors by Robert Hallowell, to Nov. 25.

Munich Art Ass'n., Hotel Waldorf-Astoria, suite 120—Fifth annual exhibition of paintings, sculpture, and prints, to Dec. 24.

National Arts Club, 119 East 19th St.—Twentieth annual exhibition of books of the year, to Nov. 28.

National Association of Women Painters & Sculptors, 215 West 57th St.—Exhibition of small paintings, Dec. 1-24.

Neumann Print Room, 35 West 57th St.—Paintings by modern Americans; XVth century German wood cuts, to Nov. 24.

New Gallery, 600 Madison Ave.—Paintings from Cuba by George Biddle, and paintings by E. P. Stadelmann, to Nov. 28.

N. Y. Public Library, 42d St. and Fifth Ave.—Recent accessions to the print collection; prints of New York City from the Eno collection.

N. Y. Public Library, West 100th St. Branch.—Paintings by John R. Koopman.

N. Y. Public Library, 115th St. Branch.—South Sea paintings by Stephen Haweis.

Nordic Arts Studio, 53 West 48th St.—Northern arts and crafts.

Parish-Watson, 44 East 57th St.—Opening of fourth floor gallery showing Persian miniatures and early pottery.

The Pen and Brush, 16 East 20th St.—Paintings by members.

Persian Art Center, 50 East 57th St.—Exhibition of Persian art.

Pratt Institute, Ryerson St., Brooklyn—Paintings and drawings from the Ladies' Home Journal, to Dec. 19.

Ralston Galleries, 730 Fifth Ave.—Paintings by Frank M. Armstrong, and etchings by Caroline Armstrong, to Nov. 23.

Rehn Galleries, 693 Fifth Ave.—Paintings by George Luks, through November.

Reinhardt Galleries—"The Temptation of Christ," by Titian, Nov. 23 to Dec. 5.

Salmagundi Club, 47 Fifth Ave.—Annual exhibition of thumb box sketches, Nov. 28 to Dec. 22.

School of Design and Liberal Arts, 212 West 59th St.—Decorative fabrics and designs for interiors, through November.

Schwartz Galleries, 517 Madison Ave.—Marine paintings and water colors, to Dec. 16.

Scott & Fowles, 667 Fifth Ave.—Landscapes by Maxfield Parrish, beginning Nov. 28.

Société Anonyme, Anderson Galleries, 59th St. and Park Ave.—Exhibition of works by Fernand Léger, to Nov. 28.

Society of Arts and Crafts, 7 West 56th St.—Prints by Frank O. Libby, Nov. 18 to Dec. 1.

Weyhe Gallery, 794 Lexington Ave.—Exhibition of modern French etchings and wood-cuts.

Whitney Studio Club, 14 West 8th St.—Paintings by M. A. Tricca, Peter Cammarata, and Buelah Stevenson, to Dec. 4.

Wildenstein Galleries, 647 Fifth Ave.—Portraits by Romaine Brooks.

Max Williams, 538 Madison Ave. Ship models and old prints; paintings by Arthur Schneider, to Nov. 30.

Women's City Club, 22 Park Ave.—Lithographs by George Bellows, through November.

Howard Young Galleries, 634 Fifth Ave.—Paintings of ships and the sea by Gordon Grant, Nov. 23 to Dec. 12.

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